NEW YORK THEOLOGICAL SEMINARY

"ELEVATING WORSHIP MUSIC LEADERSHIP: CULTIVATING EXCELLENCE AND COMPETENCE IN CHURCH MUSIC MINISTRY"

By

KESTIA ST. JUSTE

A DEMONSTRATION PROJECT

Submitted to
New York Theological Seminary
In partial fulfillment of the requirements
for the degree of

DOCTOR OF MINISTRY

New York, New York

2024

Copyright by
KESTIA ST. JUSTE
2024

New York Theological Seminary

Demonstration Project Approval Sheet

_____

Mentor Name & Title

_____

Reader Name & Title

ABSTRACT
"ELEVATING WORSHIP MUSIC LEADERSHIP: CULTIVATING EXCELLENCE AND COMPETENCE IN CHURCH MUSIC MINISTRY"

By

Kestia St. Juste

This work delves into the essential role of worship leaders and musicians in enriching the spiritual and musical facets of church congregations. It explores the intersection of excellence and competence within the realm of church music ministry. The study begins by examining the historical and theological foundations of worship music, emphasizing its integral role in fostering a deeper connection between the congregation and the divine.

A thorough literature review surveys current trends, challenges, and best practices in church music leadership, establishing a foundation for a framework emphasizing both excellence and competence. Employing a mixed-methods approach, the study combines qualitative interviews with experienced worship music leaders and a quantitative survey distributed among church members. These methods aim to identify key competencies for effective worship music leadership and comprehend the impact of musical excellence on congregational engagement and spiritual growth.

In today's context, professional development is commonplace in organizations, yet within church worship leadership, it is surprisingly less prevalent. This study asserts the paramount importance of professionalism in the church, advocating for the active pursuit of excellence through avenues like coaching, mentoring, seminars, and training. Consequently, a specialized training program is designed to engage worship leaders in developing personal competencies for the benefit of the entire congregation.

The research findings underscore the significance of a well-rounded skill set encompassing musical proficiency, spiritual discernment, leadership acumen and effective communication. Practical

approaches for cultivating these competencies are presented, offering a roadmap for worship leaders and musicians to elevate their skills and enhance the overall worship experience. In conclusion, this dissertation advocates a holistic approach to worship music leadership, recognizing the symbiotic relationship between excellence and competence, and aims to contribute to the enrichment of worship practices and the spiritual life of congregations through a culture of continuous improvement.

ACKNOWLEDGMENTS

I express deep gratitude to God for His guiding influence in my life and the transformative power of His Living Word that satisfies my thirst for knowledge. I am thankful for the abundant blessings and provisions that make all things achievable.

This work is dedicated to my late parents, The Reverend Jacques Rodriche St. Juste and Lucie B. Gisele St. Juste, who embodied how God beautifies the meek with salvation. Your unconditional love and belief in God's good work in me shape me from the womb to the time He called you home. I carry the instilled word of God and pray to not depart from His precepts as long as I have breath. Love you in life and death.

Special acknowledgment to my Pastor, the Reverend Dr. Jean M. St Juste, whose tutelage continues to shape my journey. Your counsel and inspiration serve as constant reminders of the divine path before me. Thank you for recognizing God's hands upon my life and for your unwavering prayers.

Heartfelt thanks to those who supported me throughout this project: Lucile Francois, Reverend Dr. Temaris L. Moore, and Reverend Dr. Debra G. White. Your persistent encouragement propelled me forward even when I hesitated. Sincerely grateful for your steadfast support.

Table of Contents

CHAPTER I.....1

Introduction..... 1

Ministry Context..... 4

Chapter II.....28

Analysis of the Challenge.....28

Purpose of Study.....28

Nature of the Study..... 29

CHAPTER III.....32

Conceptual Framework.....32

Review of Literature..... 32

Theological Foundation..... 43

Theoretical Foundation..... 49

Limitations, Delimitations, and Assumptions..... 49

Chapter IV.....52

Methodology..... 52

Methodology Selected..... 53

Implementation of Methodology..... 54

Instruments..... 57

Chapter V.....59

Results..... 59

Study Participants.....59

Data Collected..... 61

Inferences of Research..... 64

Chapter VI.....71

Conclusion..... 71

Future Research.....71

Bibliography..... 75

Appendices.....85

Appendix A.....85

Appendix B.....86

Appendix C.....88

Appendix D..... *89*

Appendix E..... *90*

Appendix F..... *91*

Appendix G..... *92*

G.1: Demonstration Project Proposal..... 92

G.2: Site Team Members..... 103

G.3: Ministerial Competencies Scores & Overview..... 129

Tables

Table 1. Congregational Connection…….……. 53
Table 2. Collaboration and Mentoring……..……..…….54
Table 2.1 Collaboration…….……..……..…….54
Table 2.2. Mentoring …….…….…….…….54
Table 3. Punctuality and Dedication ……..……..…….55
Table 4. Desire for Mentorship ……..…….……..55
Table 5. Role in the Worship Team ……..…….…….……..56
Table 6. Experience in the Worship Team …….…….…….……..57
Table 7. Meeting Expectations ……...……57
Table 8. Impact on Worship..……..…..……..58
Table 8.1. Positive Changes…….……..……..……..59
Table 8.2. Successful Integration ……..…….…….…….59
Table 9. Confidence in Role ……...……...……...……60
Table 10. Feedback from Congregation…...…….……60
Table 11. Overall Growth ……...……62

Illustrations

Figures

1. East Flatbush Neighborhood in Brooklyn, New York, 11236, 11203, 11212 9
2. East Flatbush Population by Race and Ethnicity 10
3. Distribution of Median Household Income in 2017 10

CHAPTER I

Introduction

Within the intricate mixture of experiences that unfold within the sacred walls of our churches, a unique and consequential harmony emerges: the reverberation of worship music. As a musician and worship leader, I have discovered this harmonious fusion to hold a distinctive and pivotal place in the collective worship encounters of those privy to this god-inspired display. As we delve into the subtle exploration of this fundamental but necessary component, the insights and wisdom distilled from pivotal works in the realm of worship music leadership guide our journey. This dissertation embarks on a profound exploration of the vital role played by worship leaders and musicians in shaping the spiritual and musical dimensions of church congregations. At its core, this study explores how excellence and competence come together, untangling the complex aspects that form the foundation of church music ministry.

During the arduous journey of assembling this project, a personal reflection became a guiding light, challenging me to introspectively evaluate the worship leader within. This self-discovery prompted a realization that within the conversations I engaged in, nearly everyone knew someone who considered themselves a worship leader. This revelation kindled a deeper desire to observe this posture through both a biblical and practical lens.

Worship is often used interchangeably with several elements that are connected to church. Primarily in the evangelical, worship has become synonymous with music. [1] Many connect worship to an emotional experience with praise songs and hymns, however, worship actually comes out of a presentation of our life to God and it can be both personal and/or communal. [2] Authentic worship

[1] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 92
[2] Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ*, 59

begins with God, we cannot worship the god of our preference, or the god of our pleasing, we must worship God for who He really is, not for who we'd like Him to be. [3] Simply put, worship is a way of life, a quality of a believing heart. It is not just what we do; it comes from who we are.[4] While worship is a common term many people fail to comprehend the full gravity and implication of worship.

The word "worship" is a contraction of two words: worth and ship. It means to ascribe or declare the worth of something, or to place value in the thing being honored.[5] In the context of Christianity, to worship is to lift the Lord or to declare His value, and to place your life under His lordship. Not only is worship a spiritual practice but worship is spirituality.[6] Calling on the name of the Lord is at the core of worship.[7] Unfortunately, worship as we commonly know it today has become emotionally and personality driven. The danger in this is that we end up craving the emotions associated with emotional worship and personalities associated with worship, instead of yearning for the spirit of worship itself.[8]

We have an innate desire to worship; however, culture can positively and negatively impact our worship. Modern church worship is characterized by an exaltation of the self, but authentic worship is marked by an emptying of ourselves.[9] The culture of worship in the American church has enjoyed a great liberation and has expanded our ability to take the spirit of musical worship wherever we go[10] Ideally, songs and music styles are chosen to meet all the different musical preferences instead of being content driven and musically creative, but simple.[11] The worship leader communicates truth

---

[3] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 97
[4] Ibid. 99
[5] https://www.faithgateway.com/worship/#.X7LnSy2ZMlI 11/16/23
[6] Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ*, 51
[7] Ibid., 59
[8] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 94
[9] Ibid., 100
[10] Ibid., 92
[11] Croft, Brian. *Biblical Church Revitalization: Solutions for Dying & Divided Churches,* 91

with poetry and verse; organizes doctrine with rhythm and rhyme; and proclaims the good news through melody and harmony.[12] Worship leaders are charged with the responsibility of maintaining the discipleship culture of the church and as a result should work to reform the way the church not only does music, but generally, the way the church views worship.[13]

As the pages of this dissertation unfold, Psalms 22:3 which asserts that God inhabits the praises of His people echoes in the background, asserting that God inhabits the praises of His people. Considering this profound truth, it becomes evident that worship leaders and musicians serve as instrumental conduits, promoting an atmosphere where the people of God are free to praise, and in response, God dwells among them. This sacred responsibility impels the worship leader and musician to continually grow in the favor of both God and others, simultaneously identifying divine perspectives about their designed purpose.

It's a sad commentary but, amongst contemporary worship leader culture, just as modern-day worshippers who may not step foot in a church building, "up-and-coming musicians now don't have to feel called into the ministry, and they don't necessarily have to be attached to the church."[14] However, the mantle of a worship leader does extend beyond mere musical talents. This mantle speaks to a personal sacred accountability and a commitment to the congregation which is best served when there is an acceptance and appreciation of the call. Mike Harland purports that worship leaders have the amazing opportunity to give over to God the amazing tool of music that we have in our hands.[15]

" When the truth of God's word is carried by the music of God's people, it brings God justice."[16] Therefore, those of us serious about remodeling the discipleship culture of the American church must work at reforming the way the church not only does music but generally, the way the

[12] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 9
[13] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 95
[14] Ibid., 92
[15] Harland, Mike. "*Worship Essentials: Growing A Healthy Worship Ministry Without Starting a War*, 61
[16] Ibid., 60

church views worship."[17] It cannot be absent from one's thinking that there is a divinely orchestrated synergy between music and the divine's intention for his people as spelled out in the sacred text.

The journey of this exploration is not merely an academic pursuit but a quest to understand the essence of worship music leadership within a spiritual context. It beckons worship leaders and musicians to embrace a posture that extends beyond musical proficiency into a posture that seeks to yield an environment where the divine and the congregational spirit converge. This dissertation suggests that the responsibility of the worship leader and musician is not only to elevate musical excellence but also to facilitate an environment where congregants can authentically engage with the divine, fostering a transformative worship experience.

In conclusion, this dissertation advocates for a holistic approach to worship music leadership, while acknowledging the mutual relationship between excellence and competence. Embedded within the narrative is a personal journey of self-discovery, encouraging worship leaders and musicians to introspectively evaluate their roles and responsibilities.

Through this exploration, it is a call to arms for worship leaders and musicians to embrace a journey of growth, not only in musical proficiency but also in the profound understanding of their divine purpose, and their personal lives as they continue to facilitate an atmosphere where God's presence is profound, and congregational worship becomes a tangible and transformative journey for all involved.

Ministry Context

I remember growing up and always had the desire to strive to be a dutiful Christian and a better musician. One of the things I treasure most dearly is being taught the importance of locating yourself and every life experience in God's Word. I was made to understand in this spiritual walk the Bible is our comprehensive guide. I cannot help but believe that even on this journey, the Word is the divine

[17] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 95

blueprint for understanding, achieving, and advancing the work of God through music ministry. According to Paul Pettit, "Worship is spirituality".[18] I firmly believe it is the Word that allows for the worship leader in me to see the significance in understanding that the bible serves as the standard to demonstrate and develop best practices for the worship leader.

As an educator, I have come to understand that within administrative environments, professional development has become a standard. For me to obtain credentialing and tenure, I must complete a set number of professional developments throughout the school year. Conversely, in the scope of church worship leaders, the mandate to obtain and sustain a standard of professional development appears to be uncharted territory.

Professionalism in church ministry especially in the megachurch is a given. I recall some years back when the catchphrase to describe the exemplary standard for ministry was "excellence". This demonstration project aims to explore the importance of professionalism and excellence in church worship music ministry. This work seeks to demonstrate the transformative power of worship music but more so, emphasize the incredible and crucial role of the worship leader. Drawing from Jensen's perspective, there is a critical threshold of quality that allows the church to engage and retain congregants.[19] While poorly designed and unengaging services deter people from church, creativity, and excellence continue to play a significant role in retaining churchgoers.

The professional development will serve as that training tool necessary to propel the worship leader to their higher potential. Furthermore, I've come to realize a clear necessity for establishing Codes of Ethics (standards) for worship leaders and musicians. The presence of these codes are pivotal in providing guidance and regulation for individuals within their respective roles similar to how businesses have codes of ethics and development programs, the church also requires standards and

[18] Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ*, 51
[19] Jensen, Jim, *The Creative Arts Ministry Field Guide: A practical Approach to Leveraging Ministry Resources,* 30

training initiatives for those entrusted with leading congregants in worship. The domain of music ministry, specifically for worship leaders and musicians, isn't exempt from this need. It's here that the merging of sacred and business principles becomes crucial, creating a framework that champions both morality and spirituality.

A Code of Ethics will serve to align the worship leader with what God's Word says about Christian behavior as it will provide specific guidelines that translate biblical principles into practical actions. It will serve to highlight accountability and promote integrity. It will ultimately prove to foster humility, and a commitment to honor God through their roles in the worship ministry.

This demonstration project is intended to explore the need to bridge the gap between the spiritual and practical spheres of worship leadership while presenting the value of the worship leader in solidifying the gospel message and winning souls to Christ. To this end, I find myself postured as a change agent called to promote development, improvement, and effectiveness as a worship leader for worship leaders. Likewise, I am praying for a generation of worship leaders who are committed to this work of always reforming our practices to the Word of God.[20]

Prelude

In contemplating the direction for my dissertation, my role as a worship leader and musician, particularly as a composer of gospel music, has remained at the forefront of my thoughts. This musical composition experience has significantly influenced not only the content but also the overall structure of this paper. Drawing parallels with my approach to crafting songs, the process of composing a musical piece, commonly known as a composition, involves various essential steps.

The creative journey begins with seeking inspiration, which can stem from personal experiences, emotions, nature, or other musical works. Subsequently, the composer conceptualizes the

[20] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 8

piece by outlining its structure and making decisions regarding key, tempo, and the overall style. Crafting melodies and harmonies follows, with careful considerations for rhythm, meter, and the orchestration or arrangement of different instruments or voices.

Embarking on a transformative journey, the writer acknowledges the crucial blend of creativity, musical knowledge, and technical skill in the pursuit of personal growth and development. Committed to infusing a unique and distinctive approach into the sacred art of worship composition, the writer seeks to elevate worship music leadership by cultivating excellence and competence in church music ministry.

Influenced by a childhood surrounded by music, the writer's decision to become a musician was shaped by familial influences. Growing up as a Pastor's Kid (PK) with musician parents, the writer learned to play the clarinet at the age of nine and later took piano lessons at 13. Initially resistant to being pushed into music, the writer now reflects with gratitude on the foresight of persistent parents, realizing the impact of their encouragement in shaping a lifelong passion.

Reflecting on the concept of training up a child, the writer, who pioneered Kay’s Music School and Studio LLC in 2000, shares personal experiences with parents whose children resist piano class. Advocating for the importance of providing children with experiences and opportunities that may shape their future, the writer emphasizes the long-term benefits of persevering through initial reluctance.

Throughout life, the writer's parents instilled the value of leadership and proactive engagement, encouraging a mindset of embracing change rather than complaining about dislikes. Recognizing the positive impact of change on personal growth and the ability to effect change in others, the writer sees herself as a change agent in the role of a worship leader. The journey of being, becoming, and

belonging is viewed as a shared experience, and the writer embraces the calling to promote development, improvement, and effectiveness for others in similar roles.

The Inspiration

Theophile Church in Christ, Inc. is a church rich in diversity of ages, stations and experiences. Originally founded by this writer's father, Jacques Rodriche St. Juste who was born in Port Au Prince, Haiti and immigrated to the United States in 1963. The foundational intention of the Theophile church was to serve the Haitian community in Brooklyn, New York, as our services were primarily in French and Creole. We continue to be unified in a common commitment to serve God through our actions. The mission of our family-centered church is to minister to the whole man; spirit, soul, and body, by spreading the curative gospel of Jesus Christ through word and deed. Currently, the racial makeup of Theophile basically mirrors that of the overall community which includes parishioners who are of Haitian, Canadian, Jamaican, Trinidadian, St. Lucian, Brazilian, and American descent. Theophile is a community church located in the East Flatbush section of Brooklyn, New York.

East Flatbush is a residential neighborhood located in the New York City borough of Brooklyn. The neighborhood is part of Brooklyn Community Board #17. It is officially bordered by Crown Heights to the north, Brownsville to the East; Flatlands/Canarsie to the south and Flatbush to the West Flatbush.

Figure 1: East Flatbush neighborhood in Brooklyn, New York (NY), 11236, 11203, 11212[21]

East Flatbush is a cultural melting pot of first- and second-generation immigrants from all the West Indian and African diaspora. Before 1950- the area was largely populated by Jews and Italians. By the 1990's African Americans along with many immigrants from the West Indies began to inhabit East New York. Like other eastern Brooklyn neighborhoods, blacks predominate East Flatbush. The area is 91.4% Black or African American and 51% foreign born, the majority of whom are from the Caribbean. Considering this data, East Flatbush has been noted as being the single largest West Indian neighborhood in all of New York City and America as a whole.

[21] NYC "Brooklyn Community District: East Flatbush" https://www1.nyc.gov/assets/doh/downloads/pdf/data/2015chp-bk17.pdf (Accessed December 7, 2023)

Figure 2: East Flatbush Population by Race and Ethnicity[22]

The median age of the membership of Theophile is thirty-eight years old and is made up of families with children. Many of the parishioners were reared in the church. Although they have relocated to surrounding counties in the tri-state area they continue to commute to the church as they maintain membership and commitment to Theophile.

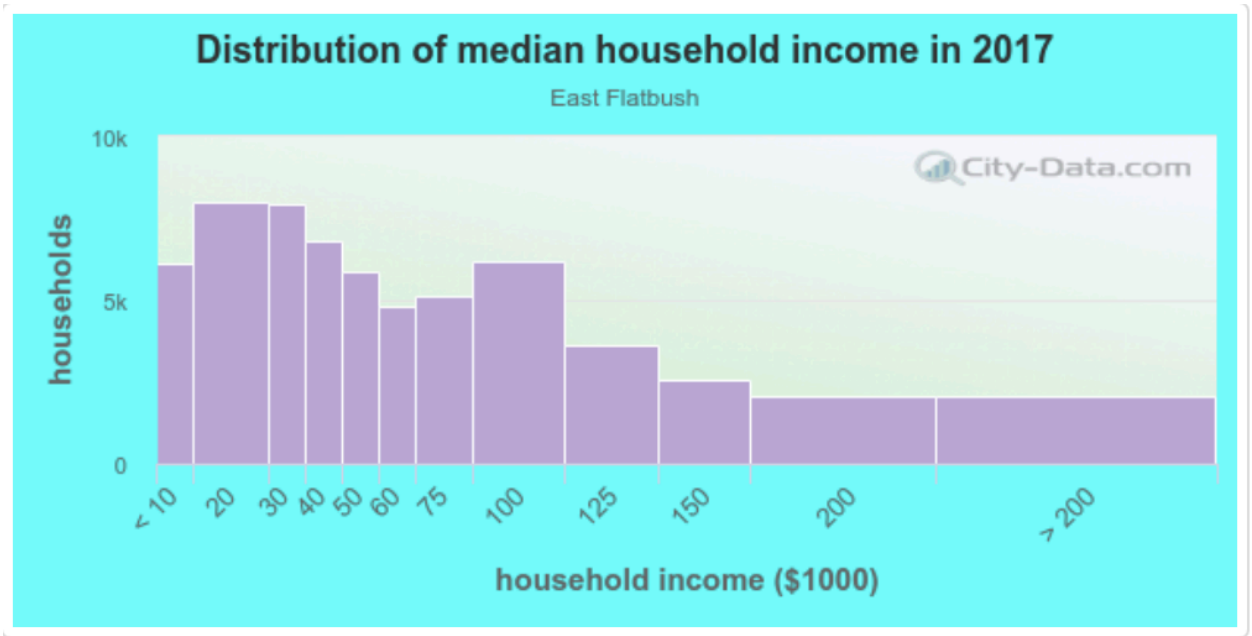


Figure 2: Distribution of Median Household Income in 2017[23]

[22] NYC "Brooklyn Community District: East Flatbush" https://www1.nyc.gov/assets/doh/downloads/pdf/data/2015chp-bk17.pdf (Accessed December 7, 2023)

[23] City-Data.com, "Distribution of Median Household Income in 2017" http://www.city-data.com/neighborhood/East-Flatbush-Brooklyn-NY.html (Accessed on December 7, 2023)

We are a grouping of West-Indian, South American, Central American, and Canadian families, mostly 2nd and 3rd generation. Some of our parents migrated to the US over 5 decades ago, some others over three decades ago. We have strong roots and ties in our neighborhoods and communities as citizens and professionals. The concept was not simply a better way of life for our children, but a stronger and bolder idealism for the future of our families to engage life and overcome the struggles to find common ground. Scripture says in the KJV *Romans 8:37* "[37] Nay, in all these things we are more than conquerors through him that loved us."

Moreover, a betterment of the neighborhoods and societies that we make up to encourage and elevate our fellow man irrespective of his or her background to understand that life's journey is a struggle deserving all our efforts. The prophet Micah writes in "Micah 6:8 KJV, "He hath shewed thee, O man, what is good; and what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?" In all humbleness, we will ensure a future legacy to give our children the knowledge to grow amidst confusion and mass deceptions.

The professions that make our families and single members, and non-members are the following: We are teachers, educators, supervisors, administrators, licensed therapists, health professionals, trainers, social workers, network administrators engineers, service technicians, clergy, theologians, authors, real estate investors, and business entrepreneurs; just to mention a few. The future posterities of our families will engage more in-depth in the medical field, the field of technology, social and economic fields, and the enhanced legal system. They will revolutionize many industries and create opportunities for others to learn and prosper. They will reach across the vastness of cultures and systemic oppressions of peoples and find solutions for their communities. The gospel writer of St. Matthew notes this in the Beatitudes taught Jesus Christ in "Matthew 5:9, Blessed are the peacemakers: for they shall be called the children of God."

Our church employment rate is over 80% With the ratio of females to males is being 60 to 40. We are composed of over 15 families with 50% married couples, 15% single parents, and 35% of the remaining members/ non-members are singles. The average number of children per family average family is 3.5 children. The health coverage of our members is 100% under a medical plan either through employment, private, or a retirement subsidy such as Medicare.

The total household salaries or individual salaries are varied across the diversity of skills and professions we hold. Which gives us a median income per individual of $70,000. While the median household income $230,000. Our population is made up of 60% undergraduates, 20% graduate, 18% postgraduate, and 2% doctoral candidates/ doctors. The need for learning and teaching is at the core of our Christian lives as Solomon the son of King David writes in the book of Proverbs. “Proverbs 1:2-5. [2] To know wisdom and instruction; to perceive the words of understanding; [3] To receive the instruction of wisdom, justice, and judgment, and equity; [4] to give subtilty to the simple, to the young man knowledge and discretion. [5] A wise man will hear and will increase learning; and a man of understanding shall attain unto wise counsels.” It is on these notes that we stand as a church community of families and friends to do better because we are given the best from a God (Jesus Christ His son) who promises to be with us always and supply our every need.

If we take some time to analyze some of the many professions in this country such as doctors, lawyers, nurses, and educators just to name a few; though they differ in job descriptions, there is one common thread in each briefly mentioned professions above. Each profession is explicit as to what their standards are, and it is incumbent upon those who work in those professions to follow these expectations and guidelines also known as standards. These standards would be the set of principles and rules used by individuals and organizations to govern their decision-making process.

Standards, according to the Oxford English Dictionary[24], denote a level of quality or attainment, such as achieving a high standard of work. Additionally, standards can be rules or principles used as a basis for judgment, establishing criteria for safety, for instance. In essence, whether indicating a level of excellence, a set rule, or an accepted norm, standards serve as benchmarks in various contexts.

As per Jay Nembhard, the author of Standards of Ministry (2014) the idea of having standards to guide behavior is not a new idea and the truth is standards in ministry go beyond being a mere set of rules. Instead, they embody a broader context or spirit[25]. When referring to the spirit of standards, Nembhard seems to be encouraging a more holistic and spiritually grounded understanding of standards in ministry, Seemingly, standards reach beyond emphasizing the importance of knowing the reasons, goals, and practical applications behind them. The whole reason behind standards is to make church as effective as it can be.[26]

Standards are like rules or guidelines that help measure or judge how well something is done. They set expectations for how things should be. In everyday life, standards can be about how we should behave or the quality of something. In the context of this study and worship leadership, the objective of this writer is to show that the standards are the expected ways worship leaders should act or the quality of their musical skills. Ultimately, we will see standards are like a guidebook to ensure everyone knows what's expected, and that things like worship music ministry are done consistently and well. Later on in this piece, this writer will broaden this discussion on standards as we explore the necessity of a code of ethics.

---

[24] Oxford English Dictionary. (n.d.). "Standard." Oxford English Dictionary Online. https://www.oed.com/view/Entry/190484

[25] Nembhard, J. (2014). *Standards of Ministry.* Thomas Nelson.

[26] Ibid., p. 7.

The Conceptualization

As an educator and one reared by a devout, and hard-working bi-vocational father who valued education as a means of personal and intellectual growth, and commitment to giving God one hundred percent espousing a deep spirituality and dedication to integrating faith into all aspects of life, this writer wholeheartedly acquiesces with Mapson who in The Ministry of Music in the Black Church (2008) emphasizes that it is still necessary to deal with the matter of qualifications as it pertains to musicians. Mapson suggests that musicians should possess certain qualifications if a standard is to be maintained in terms of the ministry of the church. He stresses the ongoing importance of addressing the qualifications related to musicians[27].

It is the opinion of this writer that musicians should possess certain qualifications if a standard is to be maintained in terms of the ministry of the church. Firstly since a church musician is a vital part of the church ministry they must view their positions in terms of the larger ministry of the church which includes the building up of the family of God. Church musicians are handling eternal religious truth[28]

Mapson posits that maintaining a standard in the ministry involves ensuring that musicians possess certain essential qualifications that may encompass a range of attributes such as musical proficiency, spiritual understanding, and effective communication skills[29]. By emphasizing the significance of qualifications, the aim is to uphold a consistent and high standard in the musical aspect of the church's ministry, contributing to a meaningful and spiritually enriching worship experience for the congregation.

The truth is such a code would lend to assist worship leaders and musicians in understanding how to uphold a degree of integrity and respect. It would include giving value to and assisting them in

[27] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press p 8, 2008.
[28] Ibid.
[29] Ibid. p.67

their commitments to approach their musical roles with sincerity, humility, and a deep understanding of the sacred nature of their service. Such code would also encourage collaboration and positive communication among musicians, emphasizing the importance of creating an inclusive and uplifting atmosphere during worship[30]. Additionally, this code of ethics would address matters of punctuality, preparation, and continuous personal and musical development. Ultimately, the code of ethics serves as a guideline to ensure that worship leaders and musicians contribute to a harmonious and spiritually enriching worship experience for the congregation.

Church musicians play a vital role in shaping the larger mission of the church, specifically in fostering the growth and unity of the family of God[31]. Recognizing the significance of their position, church musicians hold a unique responsibility in handling eternal religious truths. In their role as cupbearers of truth, they guide the worship experience through the powerful medium of music. Whether consciously or intuitively, their musical expressions become conduits for conveying spiritual truths, enriching the worship atmosphere, and facilitating a deeper connection between the congregation and divine principles[32]. This underscores the profound impact that church musicians can have on the spiritual journey of individuals, emphasizing the need for a conscientious approach to their role within the sacred context of the church ministry.

Secondly, church musicians should understand that they work within the framework of the church's total ministry. With this in mind, it is the pastor who is the head of the overall program and operation of the church. There should be a level of respect from the worship leader for the pastor. Establishing a level of respect from the worship leader towards the pastor is crucial for fostering a harmonious and effective partnership within the church ministry. Respect and support are key and

---

[30] Westermeyer, Paul. *Church Musicians: Reflections on Their Call, Craft, History and Challenges*. Morning Star Music Publishers, 2016

[31] Terry, Lindsay. *A Complete Manual for the Ministry of Church Music: A Practical Guide for Music Directors, Pastors, Choir Members, Musicians.* Sword of the Lord Publishers, 2002

[32] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008.

teamwork is paramount. Respect serves as the cornerstone of a collaborative and supportive relationship between these two essential roles. It involves recognizing the pastor's authority[33], appreciating their guidance, and valuing their spiritual leadership within the church community.

This mutual respect lays the foundation for a positive working dynamic, where the worship leader aligns their efforts with the overall vision and direction set by the pastor. In essence, respect and support become interconnected, with each complementing the other to create a cohesive and unified team[34]. The synergy between the worship leader and the pastor, fueled by respect and support, contributes significantly to the overall teamwork essential for the seamless execution of worship services and the fulfillment of the church's spiritual mission.

Conversely, establishing a strong and collaborative relationship between worship leaders, musicians, and the pastor is vital for the seamless functioning of the ministry. This interconnectedness creates a unified vision and purpose, allowing for the synchronization of musical elements with the pastor's message[35]. The foundation of trust and open communication enables adaptability during services and ensures that the worship experience aligns with the pastor's pastoral objectives. This collaborative effort empowers the leadership team to address ministry needs effectively, fostering a vibrant worship community. Ultimately, the close relationship contributes to the spiritual growth of both leaders and congregants, creating a worship environment that meets diverse needs and enhances the overall vitality of the church community[36].

Engaging in consistent consultation with the pastor is not only a sign of respect and collaboration but also a strategic approach to ensuring the enforcement of rules and discipline within the worship team. By regularly consulting with the pastor, worship leaders and musicians gain insights

[33] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008
[34] Ibid.
[35] Ibid.
[36] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008

into the pastoral vision, expectations, and specific guidelines for the ministry. This consultation process serves as a platform for establishing clear and transparent communication channels regarding rules of discipline and conduct[37]. When rules are discussed and reinforced in consultation with the pastor, there is a shared understanding of the expectations, fostering a sense of accountability among the worship team.

The pastor's guidance and support in these discussions provide a pastoral authority that enhances the effectiveness of enforcing discipline. This collaborative approach, rooted in consultation, creates a unified front in upholding standards, ensuring that the worship team operates cohesively, and contributing to a worship environment characterized by order, respect, and spiritual growth.

Thirdly as Mapson suggests, the church musician should know how to read music. For this writer, who can read music and is esteemed and appreciated for it, a musician who cannot read music limits, rather than fosters music expression. They should also be mindful of the liturgical year and plan music according to the church calendar[38]. Moreover, they should not assume that the choir members are incapable of learning. A musician who lacks the ability to read music places limitations on their capacity to fully engage and enhance musical expression. Reading music is like having a shared language in the world of music; it provides a structured framework for communication and interpretation. Without this skill, a musician may face challenges in understanding the nuances of a musical composition, as with hymnals and the more complicated composition in contemporary gospel music[39]. The truth is you can "play by ear", but it impedes the ability to convey the intended emotions and dynamics.

The truth is sheet music, as it is referred to in some circles, serves as a guide, offering valuable information about pitch, rhythm, and other musical elements. A musician who cannot read music may

[37] Ibid.
[38] Ibid.
[39] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008

find it challenging to explore diverse musical genres, decipher complex arrangements, or collaborate seamlessly with other musicians. This limitation may affect their capacity to contribute creatively, hindering their potential to bring a rich and nuanced expression to their performances[40].

Moreover, the ability to read music empowers a musician to interpret the composer's intentions accurately. Without this skill, they may rely solely on aural learning, potentially missing out on the subtleties and intricacies embedded in the written score. Reading music opens doors to a broader repertoire and encourages a deeper understanding of musical theory, enabling a musician to evolve and refine their artistic expression. In essence, the capacity to read music expands the horizons of musical expression, providing the musician with a broader palette to convey emotions, tell stories through sound, and participate more actively in the collaborative and diverse world of music.

According to Mike Cosper planning and leading worship is a pastoral task[41]. When we consider the term pastoral task allow this writer to paraphrase in the context of the worship leader or musician. Serving as a worship leader is thus as important the pastoral task as it speaks to addressing the spiritual, emotional, and practical needs of individuals through the ministry of worship music. The term pastoral thus highlights the pastoral role's holistic approach, which goes beyond traditional preaching to encompass a range of activities aimed at nurturing the spiritual well-being of the congregation through worship music.

As we step onto the platform on Sundays, we do so as under-shepherds of God's church. The songs and prayers we place on the congregation's lips will, to varying degrees, be taken with them into the rest of their week. As defined, a vocation is a position to which a person is especially drawn or for which they are suited, trained, or qualified. Whereas a religious vocation is a strong inspiration or disposition to follow a distinct activity or career. It is a subpart of a divine call to God's service as part

[40] Cosper, Mike. *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel*. Crossway, 2013.
[41] Ibid.p. 170

of the Christian life. Since the effective call to God is first a call to follow Jesus, and without the understanding of the initial call the subpart of the call is non-existent to say the least. So, in order for a worship leader to be functionally competent in his or her profession/ vocation there should be mutual standards set to guide the behavior of each individual apart from the services of worship and music ministry.

Ideally, the worship leader is either a musician or a vocalist whose true goal is to recognize, create, and amplify the worship experience in church. The culture of church worship through music is the main role of a worship leader. Mapson suggests that the church musician holds a very important position in the life of the church. This is due, in part, to the very nature of the church, the place of worship in its total ministry. Worship is at the center of the life of the church[42]. Therefore, leaders of worship should not merely reproduce what they have heard, rather they should build an authentic worship experience that bears witness of his/her relationship with God. Essentially the ministry of the worship leader uses music to reinforce the prophetic move and shifting of God. It is necessary for the leader of worship to develop to spiritual maturity which enables them to lead congregants to where God is. Ultimately the worship leader should embrace the many processes of improvement and development which will deepen the worship experience.

One of the most important observations that I made when it comes to worship leaders is the frequent lack of standards which I would say is rooted in the absence of character. Character is defined as an amalgamation of mental merits, mannerisms or markups and behavior that differentiates one individual from another which is generally underscored by a meticulous accentuation on moral qualities. When we consider a person who has good character, we by and large depict them with

[42] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008.

idioms such as honesty, integrity, authenticity, and decency. Ultimately character is linked to Christian ethics which I believe should be the core value of a comprehensive worship leader.

Christian Ethics speaks in general to believers however there is limited or not much data that would address ethics as it relates explicitly to the varied populous of believers including worship leaders: musicians or psalmists in our houses of worship. I am one that falls in this population and needless to say, I have observed some unscrupulous behavior amongst my peers which has led me to recognize the indispensable functionality of effective worship leaders in our churches.

In my experience as a musician who leads worship, it appeared as if the local churches of various denominations were being faced with a shortage of disciplined worship leaders who organically put forth effort to prepare for worship. I believe that congregations thrive when they are led in worship by those who constructively engage in their own spiritual journeys. However, from my experience, the holistic spirituality of the worship leader is the exception in many churches rather than the norm.

There are many antecedents that grossly contributed to this shortage all of which range from nonchalant musicians who are unable to play hymns or even required song selections to inept musicians who were unable to play in every key. Not to mention, vocalists who were more concerned with honorariums rather than honing the skill set to adequately serve in the capacity of worship leader as they are bequeath gifts rest of the community did not possess, they assumed positions of importance within the community, particularly within the black church[43]. Even the musician's ability to play by ear (to play organ or piano without the ability to read music) was seen by many as a special gift of the Spirit. In the same manner, black preachers who did not use a prepared script but who relied upon the power of the Holy Spirit were seen as somehow more authentic agents of the Word than those who prepared sermons. These two factors, the importance of music in the church and the possession of

[43] Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 2008.

musical talent by only a few, have contributed to the present situation within the black church, namely, that there is a shortage of qualified musicians to serve.

The exhaustive list continued to include those that didn't understand the concept of time management, some who had tasteless relationships with congregants, those who abandoned their post because they thought they were not being compensated enough to those who would come to service in street-like and often inappropriate attire including but not limited to tee-shirts with incongruous aphorisms, sneakers, hats and backpacks. Not to mention those who without making appropriate assimilations present for service straight from social clubs and party atmospheres.

It is clear that our Houses of Worship need a lifeline in the area of worship leadership. If we choose to turn a blind eye to this condition, I believe that the church will continue to evolve into a more secular gathering place. If this laissez-faire attitude regarding the way we present ourselves for worship is the inevitable product, what is really the purpose of our churches?

Can we really say that it is the house of God when we allow our worship leaders to conduct themselves in this seemingly blasé manner in HIS sacred house? I am of the opinion that the local church should enact standards to govern the effectiveness of the musicians and worship leaders. When standards are not ascribed to worship leaders and musicians in the various houses of worship then the houses of God would never fully minister to the body of believers. It is therefore incumbent upon the church to re-emphasize the normative ethical standards and develop a specific set of codes to guide worship leaders through the aid of scripture.

The concept and precept of establishing "worship leaders" became the careful collaboration of spirit-filled leaders moved in time through corporate and personal prayers to assign those who would be found acceptable in the sight of God and the church. The idea here is that no mere familial ties, will of the people, talent alone individuals can be elevated to such a task without the rigors of a code of

ethics and Bible mandates. The careful approach to things of God necessitates such an undertaking of church understanding and establishment of the worship leaders[44].

Our life is primarily directed by the deeply submerged core beliefs, which may be different from what we say we value or believe. Klaus Issler, the author of Living into the Life of Jesus speaks to the "willing doing gap," which expresses the impasses Christian's experience in trying to practice the ideologies and lifestyle of Scripture[45]. According to Issler, "We know what the Bible says to do; we are willing to do it, but we often miss the mark." This speaks to the reality that conversion determined by peripheral drives and impulses will only momentarily transform one's behavior. Character is not merely an external modification but more so an internal reformation.

Thus, true conversion, which is rooted in the Word of God and inspired by the Holy Spirit, will result in a spiritual adjustment in our conduct and will show itself outwardly. Issler suggests that instead of concentrating on peripheral compliance to moral rules which become arduous, Jesus teaches that we should give closer attention to our inner life.

The writer believes that the presupposition of pretense with worship leaders can be vanquished with comprehensive training. Issler makes two significant points about maintaining the continuity between developing Christian character and practicing a Christian lifestyle which will cause our worship experiences to flourish. According to Issler, "We know what the Bible says to do; we are willing to do it, but we often miss the mark."[46] Essentially, Jesus has provided the working example of best practices for eliminating the differences in our theory and methodology of Christian character. He also posits that God has offered divine resources to aid us in closing disparities in our development of Christian character.

---

[44] Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Crossway, 2008.
[45] Klaus, D. Issler, Ph.D. Inner Core Belief Formation, Spiritual Practices, and the Willing-Doing Gap.2009
[46] Issler, Klaus. *Living into the Life of Jesus,* 16

It is character that constrains our actions, gives us wisdom, and defines our moral values. Character is developed inwardly and should direct the way we live life. Allow me also to suggest that before character can be developed in the context of church worship it must first be taught. As a result, I was compelled to create a platform where worship leaders can be thoroughly developed and be equipped to facilitate an enriched worship culture. Thus, the birth of Kay's Music Studio LLC; with Kay's Music School as a subsidiary of the studio. The purpose of the school is one that is two-fold. It serves as an institution that teaches children from the ages of 3 to adults in their 60s the ability to read, play various instruments (bass guitar, drums, guitar, organ piano, violin and vocals) and secondly the purpose of KMS to guide worship leaders in not only enhancing the technicality of skillfully serving as a worship minister but also to assist the worship leader in establishing and maintaining biblically accepted lifestyle practices which are part of God's plan for kingdom advancement, God's provision of resources and Christ's exemplary life. The school challenges every worship leader to grow more deeply in character and lifestyle to be more like Jesus as they lead congregants to the throne of God.

The purpose of this project is to design a training that each church will put in place for their musicians and worship leaders. In an attempt to ensure that leaders of worship are cultured, properly trained, and vetted.

The Melody

The Bible leaves a trail of examples of heroes of faith in Hebrews chapter 11 and calling them the cloud of witnesses in Hebrews chapter twelve while stating the superiority of Jesus Christ life, and His works over all of creation. The Apostle Paul sums it well Ephesians 5:1-2. NASB. 5 Therefore be imitators of God, as beloved children; 2 and walk in love, just as Christ also loved [a]you and gave Himself up for us, an offering and a sacrifice to God [b]as a fragrant aroma.

When we search scriptures, we will notice that every time a minstrel or musician is summoned in the bible this person is described as someone who is highly skilled. For example, in 1 Samuel 16:17 "And Saul said unto his servants, provide me now a man that can play well." This lets me know that many people were musicians however not all were skilled. 1 Samuel 16:17 highlights the importance of skill in the service of God. When Saul sought a musician, he specifically requested someone who could play well. This distinction implies that musical service in worship is not merely about participation but about bringing a level of skill and excellence to the offering.

Saul, the king of Israel, is troubled by an evil spirit, and his servants suggest finding someone skilled in playing the harp to soothe him. Saul specifically asks for a man who can play well, and eventually, David, the son of Jesse, is recommended. David not only proves to be a skillful musician but also gains favor with Saul, becoming his armor-bearer.

This story highlights the therapeutic and calming effect of music, particularly when played skillfully. It also serves as the introduction to the significant role that David, a shepherd and musician, will play in the biblical narrative, eventually becoming the renowned King David of Israel.

Furthermore, the fullness of the narrative of David and Saul in 1 Samuel 16:14-23 reveals the profound impact of music, particularly when skillfully played, on the emotional and spiritual well-being of individuals. In this account, Saul, troubled by an evil spirit, seeks solace through music. Notably, he specifically requests a musician who can play well, highlighting the importance of competence in worship leadership. As David, a skillful musician who plays the harp, the therapeutic influence of music becomes evident. The melodies have a calming effect, bringing seemingly emotional refreshment and well-being to Saul.

The story of David and Saul highlights the notion of the offering of one's best talents to God through musical excellence which ultimately contributes to a sense of reverence and spiritual

engagement. When David played his music well, it made Saul feel better and more peaceful. This teaches us that the worship experience of good music, played by someone who knows what they're doing, can create a special feeling during worship, making it easier to connect with God.

In the book, "Carrying the Presence: How to Bring the Kingdom of God Anywhere," Ryan Bruss discusses God's desire to give gifts to anyone open and available, this concept can be even applied to the role of a worship leader in a spiritual and musical context[47].

For a worship leader, being open and available to receive God's gifts involves cultivating a heart and mindset that is receptive to the leading of the Holy Spirit. It implies a willingness to be a vessel through which God's presence and gifts can flow during worship. This receptivity extends beyond musical proficiency to a deeper spiritual sensitivity; it is to be understood that God wants to work through the willing and yielded vessel.

A worship leader who is open to God's gifts can experience a heightened awareness of the congregation's spiritual needs, leading to the selection of songs, themes, and musical arrangements that resonate with the worshipers. It involves creating an atmosphere where the divine presence can move freely, impacting individuals on a spiritual level[48]; which is evident in David's effectiveness.

David's skillful music not only helped Saul but also made people like and appreciate him. This tells us that when a worship leader operates in a spirit of excellence and is competent at what they do, it can make the people in the church feel more connected and content. It's like giving us gifts and we surrender them back and giving our best talents to God through music, making the worship experience more special and meaningful[49]. Ultimately, the sustained relevance of this story illustrates the timeless power of the worship experience, continuing to influence emotional, spiritual, and relational dimensions in contemporary worship contexts.

---

[47] Bruss, Ryan. *Carrying the Presence: How to Bring the Kingdom of God to Anyone, Anywhere.* Destiny Image 2019.
[48] Ibid.
[49] Ibid.

The Score

By investing time and effort in professional development, as well as adhering to set standards of professionalism, excellence, and competence, the worship leader and musician benefits as well as the church community they serve. In due course musicians and worship leaders, who participate in professional development, result in cultivating what they do. They learn new musical and leadership skills that help them lead worship more effectively[50]. These learning opportunities also include things that help them understand the spiritual side of worship better, making their choices in music more meaningful and an overall elevated experience for the people in the church.

For everyone in the church, this means the worship experiences get better. The people leading the music are more skilled, and they help create a worship atmosphere that everyone can connect with[51]. It's like making the church service more unique and meaningful. This also helps the church community feel more connected and like they belong. When the people leading the music are really good at what they do, it makes the whole church experience better, and it might even attract more people to join the church.

As musicians and leaders keep learning and getting better, they bring new and creative ideas to the way they lead worship. This helps the church stay interesting and relevant to the people attending. Overall, investing in getting better at leading church music creates a positive cycle of improvement. It not only helps the musicians and leaders but also makes the whole church community stronger and more connected.

---

[50] Osbeck, Kenneth W. *The Ministry of Music: A Complete Handbook for the Music Leader in the Local Church*. Kregel Publications, 2010

[51] Bruss Bryant, Angela Lynette. *Keeping Christ Center Stage: Keeping Your Music Ministry in Check*. Angela L. Bryant & Sounds 4 the Soul Ministries, 2013.

The role of worship leaders and musicians in church congregations is integral to fostering spiritual and musical enrichment[52]. Despite the acknowledged importance of church music ministry, there exists a significant gap in the literature and practice concerning the cultivation of excellence and competence in worship music leadership. While professional development is commonplace in organizational contexts, it is surprisingly less prevalent within church worship leadership. This gap hinders the pursuit of excellence, preventing worship leaders and musicians from fully realizing their potential and, consequently, impacting the overall worship experience.

To address this deficiency, there is a critical need to explore the competencies essential for effective worship music leadership and to advocate for the active pursuit of excellence through specialized training programs. This research seeks to bridge this gap by investigating historical, theological, and practical dimensions, providing a foundation for a culture of continuous improvement in church music ministry.

Chapter II
Analysis of the Challenge

The challenge at hand centers on the perceived erosion of traditional standards and principles governing music ministry within the church. This challenge encompasses several key components, including acknowledging the historical context of church music ministry with its once well-defined

[52] Ibid.

guidelines, raising concerns about a noticeable deficiency in professionalism among worship leaders and musicians, highlighting the neglect of Bible-centered principles in the worship experience, and proposing a demonstration project with the objective of establishing a professional development initiative centered around a code of ethics. This initiative's overarching goal is to enhance the quality of worship experiences and promote personal growth among music ministry participants, offering a proactive approach to address the observed deficiencies and restore a robust foundation for music ministry within the church.

Purpose of Study

This study aims to unravel the complex role of worship leaders and musicians within church congregations, particularly focusing on how excellence and competence intersect to shape both the spiritual and musical dimensions of worship experiences. The journey navigates through the harmonious blend of worship music, guided by insights from significant works in worship music leadership. The dissertation calls for a holistic approach, urging leaders to go beyond musical proficiency, and the mundane, invest in that ability via professional development, and ultimately cultivate environments where the divine and congregational spirit converge.

Nature of the Study

The starting place in understanding Christian worship is to recognize that worship flows from the person and work of God.[53] At its core, authentic worship begins with a profound understanding of who God truly is. Worship summons us to worship not the god of our preference or the god of our

[53] Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 3

pleasing, but the one true God in His fullness. Worship is a way of life, an innate quality of a believing heart; it defines not only our actions but emanates from the essence of our being.

This study utilizes both quantitative and qualitative interviews with pastors, worship leaders, and musicians to explore their experiences and expectations regarding the role of musicians and worship leaders in shaping the worship experience within local churches. The research employs a quasi-experimental approach to examine the awareness and cognizance of pastors, worship leaders, and musicians in recognizing and addressing the need to develop comprehensive competencies in worship leadership.

As noted, the objective of church music programs extends beyond musical standards.[54] The ultimate aim of this project is to draw worship leaders and musicians to the saving knowledge of Jesus Christ and guide them toward a more Spirit-filled Christian life, making it a ministry that demands a more earnest consideration. This requires worship leaders and musicians to possess a higher level of competency than ordinary individuals. Hence, the pursuit of a higher calling and continuous self-improvement is a mandate, spurred by Christ's transformative work.

My research will employ a demographic questionnaire to gather data from pastors and worship leaders, informing the format of the training program and its subsequent assessment. This project aims to uncover correlations between spiritual competencies of worship strategies employed by pastors, and both worship leaders and musicians, to address and rectify ill practices that have become commonplace in many churches over the years, departing from best practices aligned with biblical principles.

The integration of quantitative and qualitative interviews with pastors, worship leaders, and musicians serves as a gateway to unravel their experiences and expectations concerning the pivotal role of musicians and worship leaders in shaping the worship experience within local churches.

[54] Osbeck, Kenneth W. *The Ministry of Music: A Complete Handbook for the Music Leader in the Church*, 32

Furthermore, this research transcends the boundaries of musical standards, drawing inspiration from scholarly works by Kenneth Osbeck. It accentuates the deeper spiritual implications interwoven into the fabric of worship leadership, striving to draw worship leaders and musicians closer to the profound spiritual dimensions of their roles, guiding them toward a more Spirit-filled Christian life.

Contemporary American church culture has witnessed a liberation in the realm of worship, expanding its influence beyond the confines of the sanctuary. Music has become a vehicle for carrying the spirit of worship wherever we go. Ideally, songs and musical styles should cater to diverse musical preferences while retaining a deep spiritual and creative essence. However, with this inundation, this popularization of worship music as a genre and as a movement has a very real danger of becoming a fad or trend.[55] Worship leaders, in their pivotal role, are entrusted with preserving the discipleship culture of the church and, consequently, should work towards reforming not only the musical aspects of worship but also the broader perception of worship within the church community. According to Boswell, "the days ahead could easily become a strategic window of opportunity if disciple-making becomes the most basic requirement in the job descriptions of worship leaders."[56]

As I contemplate the challenge of a seemingly continued deficiency in both professionalism and the incorporation of Bible-centered principles among our worship leaders and musicians, I cannot help but quiver at the plausible reality that the essence of true worship is possibly irrevocably lost due to ill-prepared worship leaders. As music is proven to play an essential role in the vitality of a church, there exists a diminished interest and engagement in services, which ultimately leads to a weakened spiritual commitment; all of which undermines the capacity for outreach and attracting newcomers.

This demonstration project seeks to analyze the multifaceted nature of worship leadership within the context of the church, acknowledging their spiritual significance and the evolving cultural

[55] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 92
[56] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 135

dynamics that influence worship. This demonstration aims to explore how worship leaders can effectively bridge the gap between the spiritual and the practical while fostering a deeper and more meaningful worship experience for congregations.

CHAPTER III

Conceptual Framework

Review of Literature

Constance M. Cherry's book, "The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services (2010) has proven to be a valuable guide as it serves to speak to the adeptness of those leading worship. Constance M. Cherry was ordained an Elder in the

United Methodist Church, West Ohio Conference. Dr. Cherry received her undergraduate degree in music from Huntington University and her Master of Music degree from Bowling Green State University. She completed her doctoral degree in Christian Worship at Northern Baptist Theological Seminary.

Dr. Cherry is Professor Emerita at Indiana Wesleyan University, where she was Professor of Worship and Pastoral Ministry from 2004 to 2020. During this time, she developed three distinct Christian worship programs: Worship Arts, Worship Studies, and Worship Ministry. She is also a founding faculty member of The Robert E. Webber Institute for Worship Studies where she continues to teach in the Doctor of Worship Studies program.

Dr. Cherry, considered to be a worship professor and practitioner, has a wealth of experience as both a scholar and a practitioner in worship, and provides a detailed plan that fits well with the idea of carefully planning worship on purpose, as acknowledged in the dissertation. This book appears to hit the right chord as it unearths the right balance between being connected to our culture and staying true to what's written in the Bible., a crucial aspect in today's rapidly evolving cultural landscape. Her emphasis on creating worship experiences that resonate with diverse congregational backgrounds becomes a timely and essential contribution. The practical insights she provides serve as a treasure trove for worship leaders seeking to authentically engage with the cultural contexts of their communities.

Cherry's work appears to be the result of years of dedication as it specifically pertains to ongoing action and reflection of worship; and serves as a framework as to how worship leaders and pastors should lead corporate worship[57]. Yet for this writer, it seems as if it doesn't matter how many times per month, per year, or even in a decade that worship leaders have done this task, there always

[57] Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

seems to be a struggle to get it done in an effective manner. This task seems like those in charge are pressed for time because seven (7) days sometimes is just not enough to decide what next week's lineup of special music, choir selections, congregational hymns or the twenty-five-minute worship segment should include.

As this project explores competencies and best practices in church music leadership, Cherry's work becomes a touchstone for understanding the practical dimensions of intentional worship planning. Her emphasis on the intentional selection of elements within a worship service, from music choices to liturgical practices, aligns with the main idea of striving for excellence and competency in the many roles of worship leaders and musicians.

Cherry's plan goes beyond just theories. It gives practical steps that really connect with the actual duties of worship leaders in the real world. The way she combines theory and real-world action becomes a guiding principle for people dealing with the complicated task of planning worship. Cherry's ideas don't just help build the theory in the dissertation but also show how it can be useful in the everyday tasks and challenges that worship leaders face.

In the exploration of competencies and best practices, Cherry's work becomes a catalyst for elevating the skills of worship leaders and musicians. Her emphasis on designing worship services that are both culturally relevant and biblically faithful becomes a rallying point for those committed to enriching congregational worship experiences. Cherry's influence, as evidenced in her practical blueprint, reinforces the dissertation's call for a holistic approach to worship music leadership, one that acknowledges the dynamic cultural tapestry of congregations and remains steadfastly grounded in the enduring truths of scripture.

For this writer Cherry's suggestion that "worship planning is both an art and a science. The worship architect seeks to design services that are both culturally relevant and rooted in biblical

faithfulness [58]is quite pivotal to understanding the need for excellence and competence. For this writer, the process of planning worship services is a dynamic combination of artistry and systematic planning. Illustrated figuratively as the "worship architect," the worship leader, charged with planning the worship experience is acknowledged for guiding this sensitive balance between creativity and intentionality. It is then the understanding that, the purpose of worship music, thus the worship leader, is to tell a story, the story of God, and to facilitate a dialogue of worship. In this way, the music will glorify God[59].

As this writer understood her to say, there is, on one hand, an acknowledgment of the artistic dimension, involving the creative selection and arrangement of various elements such as music, prayers, visuals, and rituals. This artistic aspect is crucial for engaging the emotions and senses of the worshipers, creating a meaningful and memorable worship experience. On the other hand, there's a distinction of the scientific dimension, emphasizing the importance of a systematic and purposeful approach to worship planning.

As it would, this involves thoughtful consideration of theological, liturgical, and cultural factors to ensure that the planned services are well-grounded, purposeful, and align with biblical principles[60]. The worship architect is portrayed as one who seeks to design worship experiences that are not only culturally relevant, taking into account the preferences and nuances of the worshiping community, but also firmly rooted in biblical faithfulness. In essence, the worship architect is seen as a skilled practitioner who harmonizes these dual aspects to craft worship services that are both meaningful and faithful to the beliefs of the community they serve.

---

[58] Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

[59] Ibid.

[60] Ibid Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

Another piece of literature that stands out as it relates to worship and musician leadership is "The Purpose Driven Church: Growth Without Compromising Your Message & Mission" written by Rick Warren is an inspirational piece written to help church leaders drive their vision and mission without compromising the message of Christ. Pastor Warren is the pastor and founder of the Saddleback Church. He earned a Bachelor of Arts from California Baptist University, a Master of Divinity from Southwestern Theological Seminary, and a Doctor of Ministry from Fuller Theological Seminary.[61] Pastor Warren is passionate about attacking what he calls the five "Global Goliaths" spiritual emptiness, egocentric leadership, extreme poverty, pandemic disease, and illiteracy/poor education.[62]

Rick Warren begins his work with the Saddleback Story where he explains how he steps out on faith to accomplish God's vision for his ministry. Much like being a strategic Christian lead must set a vision and create a plan of action for accomplishing that vision, a leader of a church who consistently identifies S-curves which cultivates opportunity to revisit and modify goals related to the vision, every church leader must understand what the church's purpose is as it relates to fulfilling the Great Commission. According to Rick, to become a growing purpose-driven church without compromising the message and mission of the church the leaders must understand what drives the church; identify the church's purposes as well as be able to clearly communicate and apply their purposes. According to Warren, plans, programs, and personalities don't last.[63] But God's Purposes will last.[64] Additionally, Warren suggests that Strong churches are built on purpose.[65] It is for this reason that Warren asserts that nothing precedes purpose.[66]

---

[61] *Our Pastor*, retrieved on February 2, 2024 from https://saddleback.com/visit/about/pastors/our-pastor
[62] Ibid.
[63] Warren, Rick, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission,* 81
[64] Ibid.
[65] Ibid.
[66] Ibid.

Along with providing information to the reader about how to reach out to his/her community, bringing in a crowd, Warren also dedicates the last part of the book to address issues surrounding how to build up the church. In this section Warren speaks to turning attenders into members, developing mature members, turning members into ministers and God's purpose for your church. According to Warren, to turn attenders into members the church must develop a plan to assimilate new members. A very interesting concept which Dr. Warren suggests creating a membership covenant to promote membership commitment. Warren suggests that a membership covenant can revolutionize one's church because a membership covenant will summarize the expectations of membership.[67]

While the book addresses various aspects of church ministry, including leadership, evangelism, and community, it doesn't directly delve specifically into the details of music ministry. He expounds on how adapting your preaching style to your audience is a strategy that this writer considered as it relates to the worship leader and worshiper. Warren suggests that the pastor provide an outline with scriptures written out and for him/her to plan his/her titles to appeal to the unchurched.[68] He informs the lead pastor that preaching in sermon series is an example of using the power of momentum because each message builds on the one before, creating a sense of anticipation.[69]

Warren's emphasis on understanding and clearly communicating the church's purpose aligns with the fundamental principles of effective leadership in the context of worship. Much like a church leader needs to set a clear vision for the entire congregation, worship and musician leaders must also articulate a vision for their worship services that aligns with the overall mission of the church. This includes identifying the core purposes of worship, such as facilitating meaningful encounters with God and fostering a sense of community among congregants.

---

[67] Ibid., 321
[68] Warren, Rick, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission,* 299
[69] Ibid., 300

Warren's concept of using a membership covenant to promote commitment can be applied to the worship ministry as well. Worship leaders and musicians can develop a covenant that outlines their commitment to excellence, spiritual growth, and adherence to ethical standards in their roles. This covenant can serve as a guidepost for those involved in the music ministry, ensuring that they are aligned with the church's mission and values.

For this writer, the section on preaching to the unchurched also holds relevance for worship leaders. It highlights the importance of adapting one's approach to cater to the needs of different audiences. Worship leaders can draw parallels by tailoring worship services to be inclusive and accessible to both believers and seekers. Much like with Dr. Cherry's directive, they can use Warren's strategy of providing clear outlines and structuring worship services in a way that builds anticipation and engagement, ultimately delivering a worship experience that resonates with diverse congregants[70].

Rick Warren's insights from "The Purpose Driven Church" offer valuable guidance for worship and musician leaders in understanding the church's overarching purpose, fostering commitment, and adapting their approach to engage both believers and seekers effectively. These principles can contribute to the overall growth and impact of the church's music ministry while staying aligned with the church's mission and values.

Greg Scheer, who earned a Master's degree from the University of Pittsburgh, boasts a multifaceted career as a composer, church musician, and choir and music director. His extensive experience spans various congregations, where he has made significant contributions in nurturing musical expressions of faith. With a rich academic background, Scheer served as the director of music ministries and a professor at Northwestern College in Iowa for an impressive five-year tenure. During this period, he played a pivotal role in shaping the musical landscape of the college community,

[70] Warren, Rick, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission,* 300

influencing both students and colleagues[71]. He currently serves as the Minister of Worship at the Church of the Servant, affiliated with the Christian Reformed Church (CRC), in Grand Rapids, Michigan. In this role, he continues to bring his passion for music and worship to the forefront, creating meaningful and engaging experiences for the congregation.

In his book "The Art of Worship: A Musician's Guide to Leading Modern Worship", Scheer provides a valuable exploration of the challenges and opportunities in contemporary worship settings. Aligned with this project's emphasis on the dynamic between the intersection of excellence and competence in the modern church context[72] . Scheer emphasizes how important it is for worship leaders to approach their role with a good understanding of what is written in the scriptures. In other words, he highlights the significance of incorporating scriptural knowledge and principles in leading worship.

Scheer, navigates musicians through the intricate dynamics of modern worship. His insights not only harmonize with the dissertation's core focus but also provide a nuanced perspective on the evolving landscape of worship in the modern church context[73]. Scheer deepens the scriptural foundation of the dissertation, emphasizing the significance of aligning worship practices with enduring biblical principles.

Sheer posits that "modern worship is a dynamic expression that requires both musical skill and a deep understanding of the worship leader's role in facilitating a meaningful encounter with God"[74]. It is evident in Sheer's piece that the act of leading worship is described as a dynamic expression that demands a combination of musical skill and a deep understanding of the worship leader's role. This means that worship practices in contemporary contexts are seen as vibrant, evolving, and not fixed.

---

[71] Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.
[72] Ibid.
[73] Ibid.
[74] Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.

The statement emphasizes the importance of possessing musical proficiency for a worship leader, indicating that they should be adept at playing instruments, singing, and other musical aspects.

However, it goes beyond musical skills, highlighting the need for a comprehensive understanding of the worship leader's role. This involves guiding the congregation through the worship experience, creating a meaningful atmosphere, and facilitating a connection between individuals and God[75]. The goal is to not just perform songs but to lead in a way that encourages a deeper spiritual encounter for those participating in the worship service. In essence, the statement emphasizes the dynamic and active nature of contemporary worship expressions and the multifaceted skill set required for effective worship leadership.

Scheer's insightful exploration of the challenges and opportunities within contemporary worship settings not only aligns harmoniously with the dissertation's core focus on the dynamic intersection of excellence and competence but also provides a nuanced perspective on the evolving landscape of worship in the modern church context[76].

Scheer's keen understanding of the unique nuances of modern worship becomes a cornerstone in the dissertation's exploration of competencies and best practices in church music leadership. By delving into the intricacies of contemporary worship dynamics, Scheer contributes a practical dimension to the theoretical foundation laid by the dissertation. His work becomes a companion piece, resonating with the acknowledgment that the modern church demands a distinctive set of skills and sensitivities from worship leaders and musicians[77].

In tandem with the reviewed books and the resonant call for a holistic approach to worship leadership, the dissertation emphasizes the transformative potential of worship as a recurring theme. It aligns with the foundational idea encapsulated in Psalms 22:3 which speaks to the belief that God

[75] Ibid.
[76] Ibid.
[77] Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.

inhabits the praises of His people. Worship leaders and musicians are envisioned as conduits through which this divine encounter can take place, extending beyond the boundaries of musical proficiency.

Upon exploring the sacred text in tandem with the other literature it becomes clear that Psalm 22:3 foundational principle encourages worship leaders to approach their role with a deep spiritual commitment, recognizing the sacred connection between worship and the divine presence[78]. As a result, they are motivated to lead worship not as mere performance but as a sacred service, fostering excellence in their spiritual foundation.

Competence in worship leadership, seen through the lens of this belief, involves authentic and sincere expressions of praise. It goes beyond technical skills to encompass the ability to genuinely connect with and lead others in worship. The emphasis on God inhabiting praises guides worship leaders to be intentional in their song selections, choosing music that resonates with the spiritual journey of the congregation and showcasing competence in curating a worship experience that aligns with the community's depth.

Additionally, the belief in the divine presence in worship redirects the focus of worship leaders from routine tasks to building meaningful connections with God. This shift contributes to excellence by emphasizing the relational aspect of worship leadership, where the leader guides others in a genuine encounter with the divine. It also encourages worship leaders to incorporate teaching elements into their role, fostering a deeper understanding of the spiritual dynamics involved and showcasing excellence in leadership.

For this writer continuous growth is a key aspect of excellence and competence in worship leadership. Worship leaders informed by the scriptural approach to worship are likely to invest in ongoing learning, seeking to improve their musical skills, deepen their spiritual understanding, and

[78] *Ibid.*

refine their leadership abilities. In essence, the belief in God inhabiting praises serves as a guiding principle, influencing worship leaders to lead with authenticity, spiritual depth, and a commitment to continuous improvement, thereby elevating the overall worship experience for the congregation.

As the dissertation further unfolds, the abstract and introduction establish the groundwork for a holistic approach to worship music leadership. The symbiotic relationship between excellence and competence, highlighted in these foundational sections, resonates with Scheer's practical guidance. His emphasis on a comprehensive skill set, extending beyond musical proficiency to encompass spiritual discernment, leadership acumen, and effective communication, reinforces the dissertation's call for a well-rounded understanding of the multifaceted responsibilities of worship leaders and musicians[79].

The dissertation's narrative becomes a harmonious echo of the sentiments expressed in the reviewed books, asserting that the essence of worship leadership lies not solely in elevating musical excellence but in curating an atmosphere where a genuine encounter with the divine becomes possible. This resonates with the participatory nature of worship emphasized by authors like Bob Kauflin, whose insights permeate the dissertation's narrative. It underscores the notion that worship is not a performance but a communal journey where both leaders and congregants contribute to the sacred dialogue.

In parallel with Constance M. Cherry's call for culturally relevant and biblically faithful services, Warren’s purpose-driven instructional, Sheer’s practical and theological insight into the worship experience, and Psalms 22:3, the dissertation further articulates a vision of worship leadership that goes beyond stylistic preferences or technical prowess. It emphasizes the need for leaders to be intentional architects of an inclusive space, where diverse congregations can find resonance with the divine message. This echoes the broader theme in the literature, highlighting that worship leaders and

[79] Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.

musicians play a pivotal role in creating a worship environment that transcends cultural barriers and resonates with congregants on a spiritual level.

As the dissertation progresses, the transformative potential of worship is upheld as a guiding principle. The dissertation contends that the responsibility of those in worship leadership is multifaceted, extending beyond the stage or the musical notes. It encompasses the creation of a sacred space where the divine and the congregational spirit converge, fostering an environment where the profound responsibility and transformative potential embedded in the role of worship leaders and musicians are fully realized.

The overarching theme within the dissertation is clear: musical proficiency is but one facet of a more comprehensive skill set required for effective worship leadership. Spiritual discernment, leadership acumen, and effective communication are highlighted as equally vital components. This holistic perspective aligns with the continuous thread woven through the reviewed literature, collectively forming a robust argument for a paradigm shift in understanding the profound responsibility and transformative potential embedded in the role of worship leaders and musicians.

Overall, as the pages of literature turn, a resounding call emerges, urging worship leaders and musicians to embrace a posture that transcends the boundaries of mere musical proficiency. The dissertation seamlessly aligns with the resonant perspectives found in the reviewed books, championing the idea that the responsibilities of worship leaders and musicians extend far beyond technical mastery. Rather, they are entrusted with the profound task of shaping an environment where congregants can authentically connect with the divine, fostering a worship experience that is truly transformative.

In conclusion, this literature review blends insights from key works, providing a comprehensive understanding of worship music leadership. It sets the stage for the dissertation's

exploration into current trends, challenges, and best practices in church music leadership, utilizing a mixed-methods approach to identify competencies and comprehend the impact of musical excellence on congregational engagement and spiritual growth. The literature reviewed, combined with the dissertation's aims, contributes to a robust framework for cultivating excellence and competence in church music ministry.

Theological Foundation

Old Testament

The passage in 2 Kings 3:15, which records Elisha's request for a minstrel and the subsequent arrival of divine inspiration through music, holds profound theological significance. In this account, Elisha's deep desire to discern God's will and lead God's people in the right direction becomes evident. Before him stood King Jehoram of Edom, a descendant of the wicked Ahab and Jezebel, who had introduced Baal worship into the Northern Kingdom, leading the people away from the true God.

Jehoram's stance on Baal worship, although differing from his parents' beliefs, did not deter him from allowing the nation to embrace the worship of a false god. Consequently, God's judgment in the form of wars and famines befell the people of Israel. It is disheartening to note that Ahab's family, including Jehoram, displayed no concern for David's family during these times of impending destruction[80]. Their sole focus was on self-preservation, revealing their spiritual apathy and selfishness. Furthermore, the house of Ahab had been a formidable adversary to Elisha's predecessor, Elijah, and to all believers in general. This historical enmity created a complex and challenging backdrop for Elisha's leadership. As Elisha found himself in this spiritually tumultuous environment, he recognized the need to seek divine guidance urgently.

[80] Ibid.

Elisha's request for a minstrel and the subsequent manifestation of God's presence and direction through music serve as a powerful illustration of the role of worship and artistic expression in connecting with the divine. The music played by the minstrel became a conduit through which Elisha could hear and discern God's voice. In the midst of worldly influences and the spiritual turmoil of the time, Elisha's dedication to seeking God's will and his reliance on the power of music for divine communication stand as a testament to the profound impact of worship in times of uncertainty and spiritual crisis.

This passage reminds us of the transformative potential of music and worship in our own spiritual journeys and leadership roles. It underscores the importance of turning to God for guidance and inspiration, even in the most challenging and spiritually hostile circumstances. Elisha's experience serves as a timeless reminder of the power of music to invoke the presence of the divine and illuminate the path of righteousness in times of uncertainty and moral decay.

The biblical phrase "the splendor of holiness," as found in Psalm 29:2 and Psalm 96:9, offers profound theological insights into the nature of worship and its connection to the history mentioned earlier. These verses emphasize that worship is not a mere ritual or formality but a sacred act that should be rooted in a deep understanding of God's character and attributes.

In the historical context previously discussed, where idolatry and spiritual decay prevailed under the rule of Jehoram, the people of Israel had strayed from the path of righteousness. The influence of Ahab's wicked lineage and the introduction of false gods had led them astray, resulting in divine judgment in the form of wars and famines. It was a time when the people needed a profound reconnection with the true God, a return to the "splendor of holiness."

Psalm 29:2 and Psalm 96:9 emphasize that authentic worship begins with a comprehensive knowledge of God in His fullness. To worship God in the splendor of His holiness means to recognize

and acknowledge His divine attributes, His glory, and His sovereignty. It requires a deep and intimate understanding of who God is, coupled with a reverential awe of His majesty.

In the context of the historical challenges faced by Elisha and the people of Israel, these verses carry significant implications. To return to authentic worship and divine guidance, the people needed to rekindle their knowledge of God's holiness. They needed to redirect their focus from false gods and worldly influences to the one true God, who is glorious and majestic.

The "splendor of holiness" serves as a beacon, guiding worshipers back to the core of their faith. It reminds them that worship is not a superficial act but a profound encounter with the Divine. Just as Elisha sought God's guidance amidst adversity, the people of Israel needed to rediscover the magnificence of God's holiness through worship.

These verses connect the historical context of spiritual decay and idolatry with the theological understanding that worship should flow from a deep knowledge of God's holiness. They highlight the importance of returning to the splendor of His holiness as a means of rekindling authentic worship and seeking divine guidance in times of spiritual crisis. Through this lens, worship becomes a transformative experience, drawing believers closer to the magnificent and majestic God they serve.

A good theology of worship helps us understand that worship begins not with asking, “What would move people?” or “What would engage people?” but by recognizing that authentic worship begins with God, not with us.[81] All true worship comes out of the human spirit affected by God and is directed by Him. This means that worship is about getting impressed with God in the depths of our spirit and letting the effects of that work its way into all the nooks and crannies of our lives personally and relationally.[82] Ultimately, discipleship should be the core focus of the church and worship is the

[81]

[82] Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ*, 60

engine that drives it all. The discipleship of worship causes people to be transformed and keeps our churches thriving as they become communities of fully devoted followers of Christ.[83]

Building upon the theological foundation set by the phrase "the splendor of holiness" from Psalm 29:2 and Psalm 96:9, we delve into the profound theology of worship. This theology not only complements the historical context discussed earlier but also reinforces the idea that worship is fundamentally centered on God and His divine attributes.

New Testament

Throughout the New Testament Jesus taught that we live out what is in our heart. Our life is primarily directed by the deeply submerged core beliefs, which may be different from what we say we value or believe.[84] Klaus Issler, the author of Living into the Life of Jesus speaks to the "willing doing gap," which expresses the impasse of Christian's experience in trying to practice the ideologies and lifestyle of Scripture. According to Issler, "We know what the Bible says to do; we are willing to do it, but we often miss the mark."[85] This speaks to the reality that conversion determined by peripheral drives and impulses will only momentarily transform one's behavior. Character is not merely an external modification but more so an internal reformation. Thus, true conversion, which is rooted in the Word of God and inspired by the Holy Spirit, will result in a spiritual adjustment in our conduct and will show itself outwardly. Issler suggests that instead of concentrating on peripheral compliance to moral rules which become arduous, Jesus teaches that we should give closer attention to our inner life.[86]

---

[83] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 95
[84] Issler, Klaus "Inner Core Belief formation, Spiritual Practices, and the willing-Doing Gap." SAGE Journal, 2: 179-198. (2009)
[85] Issler, Klaus. *Living into the Life of Jesus,* 16
[86] Ibid., 24

I believe the presupposition of pretense with worship leaders can be vanquished with comprehensive training. Issler makes two significant points about maintaining the continuity between developing Christian character and practicing a Christian lifestyle which will cause our worship experiences to flourish. According to Issler, Jesus has provided the working example of best practices for eliminating the differences in our theory and methodology of Christian character. He also posits that God has offered divine resources to aid us in closing disparities in our development of Christian character.

In the realm of theological foundations, it becomes evident that character plays a pivotal role in guiding our actions, bestowing wisdom, and shaping our moral principles. This inwardly cultivated character should serve as a compass, directing our way of life. It is crucial to recognize that within the context of church worship, the cultivation of character must begin with proper education and instruction[87]. Consequently, I felt a profound calling to establish a platform where worship leaders can undergo thorough development and receive the necessary tools to not only enrich their worship culture but also align it with strong theological foundations.

A robust theology of worship begins by emphasizing that authentic worship does not revolve around asking questions like, "What would move people?" or "What would engage people?" Instead, it starts with the recognition that worship is primarily about God and His presence, not about human preferences, or desires. In the historical account of Elisha seeking divine guidance, the minstrel's music served as a conduit for God's presence to be revealed. It was not a performance aimed at pleasing the audience but a means of connecting with the divine.

True worship, as our theology teaches us, emerges from the depths of the human spirit, a spirit profoundly affected by the presence of God. It is God who initiates and directs worship, touching the

[87] Issler, Klaus "Inner Core Belief formation, Spiritual Practices, and the willing-Doing Gap." SAGE Journal, 2: 179-198. (2009)

core of our being and igniting a response. Worship is not a superficial act but a transformative encounter where we are deeply impressed with the majesty, holiness, and glory of God. As we encounter God in worship, His presence permeates every facet of our lives, individually and relationally.

Considering the historical challenges faced by Elisha and the people of Israel, this theology of worship becomes even more relevant. In times of spiritual crisis and moral decay, when idolatry and worldly influences threaten to lead us astray, a theology of worship anchored in God's presence redirects our focus[88]. It reminds us that worship is not a performance but a divine encounter where we are transformed by the reality of who God is.

Ultimately, our theology underscores that discipleship should be at the core of the church's mission. Worship serves as the engine that drives this discipleship process. As we encounter God in worship, we are transformed, and our churches become thriving communities of fully devoted followers of Christ. The historical account of Elisha and the theological understanding of worship together remind us that our worship is not in vain; it is a profound encounter with the living God, shaping us into His likeness and drawing us closer to His splendor of holiness.

Theoretical Foundation

This dissertation adopts a comprehensive theoretical framework drawing from several perspectives to explore the intersection of excellence and competence in church music ministry. The first strand incorporates elements of transformational leadership theory, positing that effective worship music leadership involves inspiring and motivating congregants toward spiritual growth through a combination of visionary guidance, charisma, and individualized consideration. The second strand integrates concepts from the fields of education and organizational development, emphasizing the significance of professional development in fostering continuous improvement.

The third strand incorporates elements of sociocultural theory, highlighting the role of historical and theological foundations in shaping the cultural context of worship music within the church. This multifaceted framework provides a nuanced understanding of the complex interplay between leadership, competence, and excellence in the specific context of church music ministry,

88

guiding the examination of challenges, competencies, and the potential impact of a specialized training program.

Limitations, Delimitations, and Assumptions

The theoretical framework that supports this study, informed by central works on worship music leadership, carries certain limitations that shape the scope and applicability of its insights. Building upon the insights from authors such as Kauflin (2008), which emphasizes the participatory nature of worship, it is acknowledged that the selected theories may not comprehensively cover all facets of worship music leadership, potentially leaving certain nuanced perspectives unexplored[89]. The Art of Worship (Scheer, 2006) contributes to the temporal limitations of the framework by highlighting the dynamic nature of modern worship, suggesting that newer developments in the field may not be fully integrated[90].

Concurrently, Cherry's The Worship Architect (2010) prompts a nuanced consideration of cultural specificity as a limitation, recognizing that the theoretical framework may not entirely account for the diverse cultural variations in worship practices[91]. These limitations echo the sentiments of various authors who emphasize the complexity of worship leadership and the multifaceted nature of congregational engagement.

Delimitations strategically employed in the theoretical framework draw inspiration from the works of Doxology and Theology (Boswell & Gibson, 2015), where the focus is intentionally narrowed to specific theories deemed most relevant to the exploration of worship music leadership. This approach excludes other potentially applicable theories within the broader landscape of leadership or music theory, aligning with the authors' emphasis on a focused and intentional approach to theological and doctrinal considerations in worship[92].

Geographic delimitations, as inspired by White's (2008) perspectives on leadership, align with the intentional narrowing of the study's focus to cultural or regional contexts deemed most pertinent to the research questions. The temporal focus, reminiscent of Noland (2011) as he emphasized the transformative power of the Gospel, is deliberately delimited to historical or contemporary perspectives rather than attempting an exhaustive historical overview of worship music leadership[93].

Assumptions integral to the theoretical foundation include the belief in the enduring relevance and applicability of the selected theories. It is assumed that the concepts and principles derived from these theories can be effectively applied to the context of church music ministry, indicating a degree of transferability. Additionally, the framework assumes the validity of theological and theoretical connections, as explored in various works, accepting these connections as foundational premises for the study. These nuanced considerations of limitations, delimitations, and assumptions, supported by insights from renowned authors, contribute to the contextualization and transparency of the conceptual framework.

---

[89] Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Crossway, 2008.

[90] Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.

[91] Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

[92] Boswell, Matt, and Greg Gibson. *Doxology and Theology: How the Gospel Forms the Worship Leader*. B&H Academic, 2015.

[93] Noland, Rory. *Worship on Earth as It Is in Heaven: Exploring Worship as a Spiritual Discipline*. Zondervan, 2011.

Chapter IV
Methodology

This chapter will describe the design and methodology for this quantitative research study. The exploration of worship music leadership within the context of church congregations necessitates a methodological approach that not only captures the multifaceted nature of this trend but also enables a comprehensive understanding of the sophisticated matters that create this glorious spiritual and musical phenom. This section outlines the methodology used in this study, describing the strategies used to clarify the intricacies of excellence and competence within church music ministry.

Building on a foundation laid by an in-depth literature review, the methodology aims to bridge the gap between theoretical frameworks and practical insights. By using a mixed-methods approach, this study integrates qualitative interviews with experienced worship music leaders and a quantitative survey distributed among church members. This dual approach seeks to garner both the subtle

viewpoints of seasoned leaders and the broader insights of congregational members, ensuring a balanced understanding of the impact of musical excellence on congregational engagement and spiritual growth.

Furthermore, this section describes the basis behind the chosen methods and their position within the all-encompassing research questions. By combining qualitative and quantitative[94] data, the study aspires to not only identify key competencies for effective worship music leadership but also provide a nuanced understanding of the intricate dynamics within congregational worship experiences.

As this methodology unfolds, it aims to lend not only to the theoretical foundation formed through the literature review but also to the practical application of strategies that can elevate worship music leadership. By engaging with the experiences and perspectives of both leaders and congregants, this research endeavors to create a comprehensive portrait of the interplay between excellence and competence within church music ministry, ultimately enriching our understanding and contributing to the cultivation of impactful worship experiences.

Methodology Selected

This research project employs a systematic approach to theology and pedagogy as its chosen methodology. Within this context, quantitative methods are employed to examine the intricate relationships between various variables, allowing for the systematic gathering and analysis of data to establish relevant statistical insights. The utilization of a quantitative design serves the overarching purpose of this study, which is to explore and understand the relationships between excellence and competence concerning the availability of professional development opportunities within the realm of church worship leadership.

[94] *Oxford English Dictionary.* (n.d.). "Standard." Oxford English Dictionary Online. https://www.oed.com/view/Entry/190484

Quantitative research methodology is particularly suitable for this investigation as it allows for the rigorous examination of hypotheses, the identification of patterns, the formulation of predictions, and the exploration of pertinent issues and challenges. By systematically collecting and analyzing data, this approach aims to uncover valuable insights into the multifaceted domain of church worship leadership. Through the quantitative lens, this research seeks to shed light on the critical interplay between professional development, competence, and excellence in the context of church music ministry, thereby contributing to a comprehensive understanding of this vital area within theological and pedagogical discourse.

Implementation of Methodology

To address the challenge at hand, I implemented a two-day professional development for worship leaders and musicians, with a focus on crucial aspects of professionalism, competency, and the introduction of a code of ethics in church worship leadership. The workshop aimed to initiate a comprehensive discussion on these topics, emphasizing their significance in enhancing the quality and depth of worship experiences.

To implement this professional development, the initial communication involved sending detailed invitations to pastors, church leadership, worship leaders, and musicians across the church community, outlining the professional development's objectives and agenda. The venue selection and scheduling prioritized a conducive environment for interactive discussions and collaborative learning, preferably Theophile Church, which many of the targeted participants were familiar with.

The workshop commenced with a generalized dialogue on participants' perception of the state of musicianship in our churches. As projected, this dialogue led into a conversation on the importance of professionalism and competency in worship leadership. This allowed me the opportunity to introduce the notion of a code of ethics for worship leaders and musicians. The goal was to emphasize its role in guiding their conduct, encouraging integrity, and propagating the necessity of upholding biblical and spiritual standards.

Throughout the professional development, various interactive sessions like role-plays were used to facilitate discussions, with the objective of exchanging experiences among attendees. Biblical studies, practical scenarios, and real-life examples were employed to demonstrate the significance of professionalism and ethical conduct in music ministry. Furthermore, experienced guest speakers, including pastors and seasoned worship leaders, were invited to share their understanding, experiences, and perspectives on integrating ethics into worship leadership.

A significant portion of the professional development was dedicated to introducing and elaborating on the specifics of the proposed code of ethics for worship leaders. This segment aimed to elucidate the core principles, values, and guidelines encompassed within the code, emphasizing their direct application in day-to-day worship leadership responsibilities. Interactive activities, group discussions, and role-playing exercises were conducted to engage participants actively, encouraging them to reflect on ethical dilemmas, scenarios, and best practices. These activities served as practical tools for participants to internalize the principles of the code of ethics and apply them within their respective roles.

At the conclusion of the Professional Development, I provided worship leaders with resources and reading materials beyond what they received during the professional development concerning professionalism, competency enhancement, and ethical standards in worship leadership. Following the

professional development, feedback sessions were conducted to assess its impact, fostering continual dialogue and support among the worship leaders and musicians as they applied the code of ethics to their roles.

Additionally, a corporate concert featuring the attending worship leaders and musicians served as a platform for them to share their professional development experiences and insights gained during the event. The objective was also to give the worship leaders and musicians who attended the professional development the opportunity to own what they received and, therefore, pass on the information. They could plan and coordinate a similar if not identical event to further impact their peers whom we may not reach in this professional development. The overall objective of this project was to elevate the thinking and behavior of worship leaders and musicians to set in motion a continuous change in the way they perceived and valued their role in administering church music ministry.

In the pursuit of excellence and competence in worship leader and musician training, a phenomenological approach was adopted. This approach incorporated interviews, observations, and discussions as valuable data collection strategies, enabling a deep exploration of the subject matter. Within this framework, each training session for participants was meticulously structured, outlining specific tasks, objectives, and success criteria. This process not only fostered a creative understanding of the profound connection between youth discipleship and church revitalization but also served as a fundamental component of the research methodology.

The study sought to address several critical research questions that underpinned the essence of worship leader and musician training:

- RQ1. What was the intricate relationship between the existing challenges and trends in church music leadership, with a particular focus on excellence and competence, and how did these factors impact the overall effectiveness of worship experiences within congregations?
- RQ2. To what extent was there a significant correlation between the historical and theological foundations that influenced the roles of worship leaders and musicians, and how could a profound understanding of these foundations contribute to the cultivation of excellence and competence in church music ministry?
- RQ3. In what ways did the absence of professional development opportunities within church worship leadership hinder the attainment of excellence and competence, and how could the establishment of a specialized training program bridge this gap to enhance the skills of worship leaders and musicians?

The research hypotheses underpinning this study were as follows:

- H1. It was anticipated that a significant bivariate relationship existed between the prevailing challenges and trends in church music leadership and their consequential impact on the overall effectiveness of worship experiences within congregations.
- H2. The hypothesis posited that there was a notable bivariate relationship between the historical and theological foundations that influenced the roles of worship leaders and musicians, ultimately contributing to the cultivation of excellence and competence in church music ministry.
- H3. It was predicted that a relationship existed between the absence of professional development opportunities and the hindrance of excellence and competence. The establishment of a specialized training program was expected to enhance skills, resulting

in greater effectiveness and higher levels of excellence and competence when compared to situations with limited professional development.

Instruments

Ideally, a systematic evaluation process will be implemented in the context of worship leadership and musicians, occurring at two distinct points within the professional development. These benchmark surveys will be conducted at the beginning and end of the session, enabling a comprehensive examination of both the program's progress. To measure the effectiveness of worship leaders and musicians, the evaluation will focus on two key domains: Ethical Standards for Church Worship/ Musician Leaders and Code of Conduct for Church Worship/ Musician Leaders. The objective is to establish a standardized set of expectations and a code of conduct for worship leaders and musicians in recognition of their vital contributions to the ministry.

Furthermore, the success of this project will be determined by its impact on leadership within the worship ministry. Data analysis will reveal whether the professional development effectively fosters greater commitment, engagement, and spiritual growth among its participants. This holistic evaluation approach aims to enhance the overall effectiveness of worship leaders and musicians while contributing to the spiritual enrichment of the congregation.

Chapter V
Results

Frequently, worship and musician leaders may find themselves following the same routines in facilitating worship experiences, and the need for revitalization in worship leadership and the worship experience becomes apparent. This research advocates for a proactive approach to the development of worship and musician leadership, emphasizing that deliberate efforts in this area will rejuvenate the worship experience. Furthermore, it is the perspective of this researcher that when a church wholeheartedly embraces the concept of worship leadership and musician development, they will concurrently enhance their capacity to guide worshippers in their journey toward mature discipleship, enabling them to lead enduring lives rooted in the Christian faith.

The impetus behind this initiative for worship and musician leaders stemmed from a research assumption that equipping adults in the worship ministry with best practices for conduct and ethics will enhance the worship experience. This assumption postulates that such development will not only

foster growth in worship ministry but also play a pivotal role in catalyzing the worship experience for congregants. Overall, the study focuses on the moderating effects of professional development on worship leaders and data from questionnaires will be analyzed in Survey Monkey.

Study Participants

Each of the dedicated individuals, including musicians, worship leaders, and those holding various positions in church leadership, received a comprehensive summary of the study along with a provided link. This link granted them access to essential documents, including the informed consent form, a demographic questionnaire, and the survey itself. These participants willingly agreed to actively participate in both a pre-test and a post-test, underscoring their unwavering commitment to the research project. Moreover, each participant chose to actively participate in a series of professional development sessions, convened on Saturday, January 20, 2024, at 4:00 PM and Sunday, January 21, 2024, from 12PM to 3:00PM. During these sessions, they wholeheartedly engaged in discussions and activities pertinent to the project's objectives. This collective effort resulted in the involvement of a total of sixty participants, whose roles can be categorized as follows:

Role in the Worship Team:

- Worship Leader: 20.83%
- Musician: 33.33%
- Singer: 4.17%
- Other: 41.67

Education Level:

- 13.79% held a High School Diploma/GED.
- 10.34% had an Associates Degree.

- 34.48% possessed a Bachelor's Degree.
- 10.34% had completed some graduate school.
- 31.03% held a Master's Degree.

Primary Occupation:

- 26.67% identified Church Worship Leader/Musician as their primary occupation.
- 73.33% stated that it was not their primary occupation.

Personal Relationship with Christ:

- 100% reported having a personal relationship with Christ.

Attendance at Bible Study:

- 70% attended bible study.
- 30% did not attend bible study.

Data Collected

In addition to demographic information, the data provided valuable insights into the characteristics and commitments of worship leaders and church musicians in the context of their responsibilities:

Table 1. Congregational Connection:

An overwhelming majority (95.00%) report having a relationship with the congregation they serve, highlighting their close ties with the church community. This connection is crucial for fostering a sense of belonging and trust among the congregation. (Table 1)

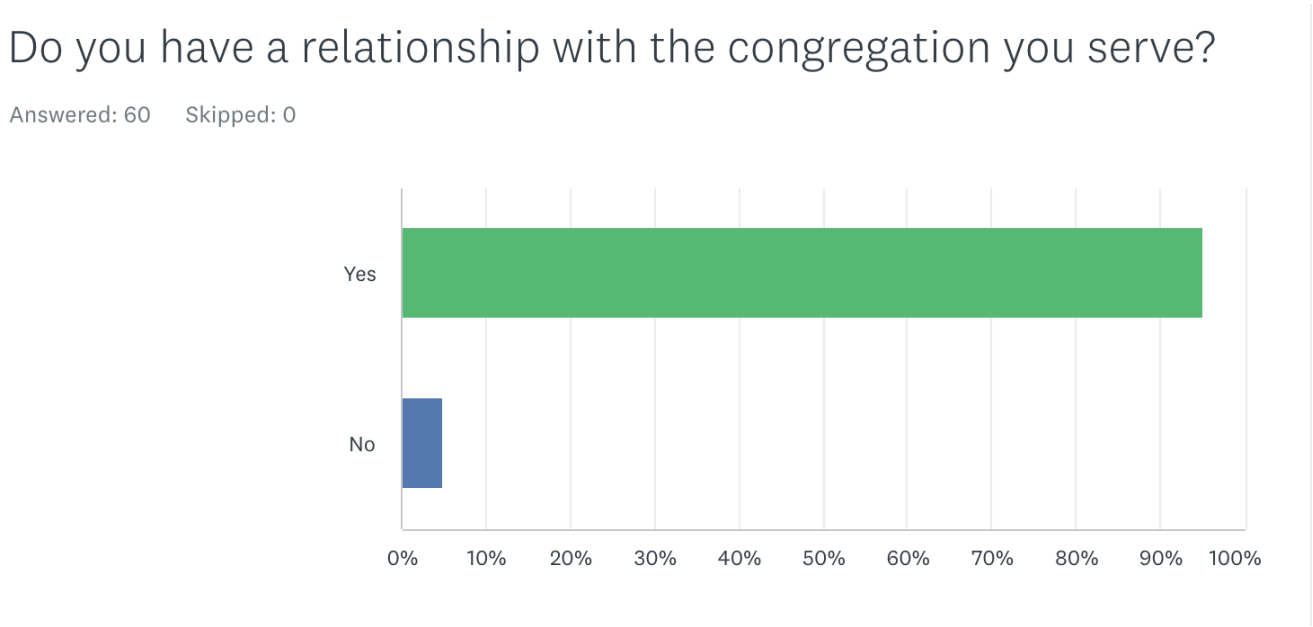
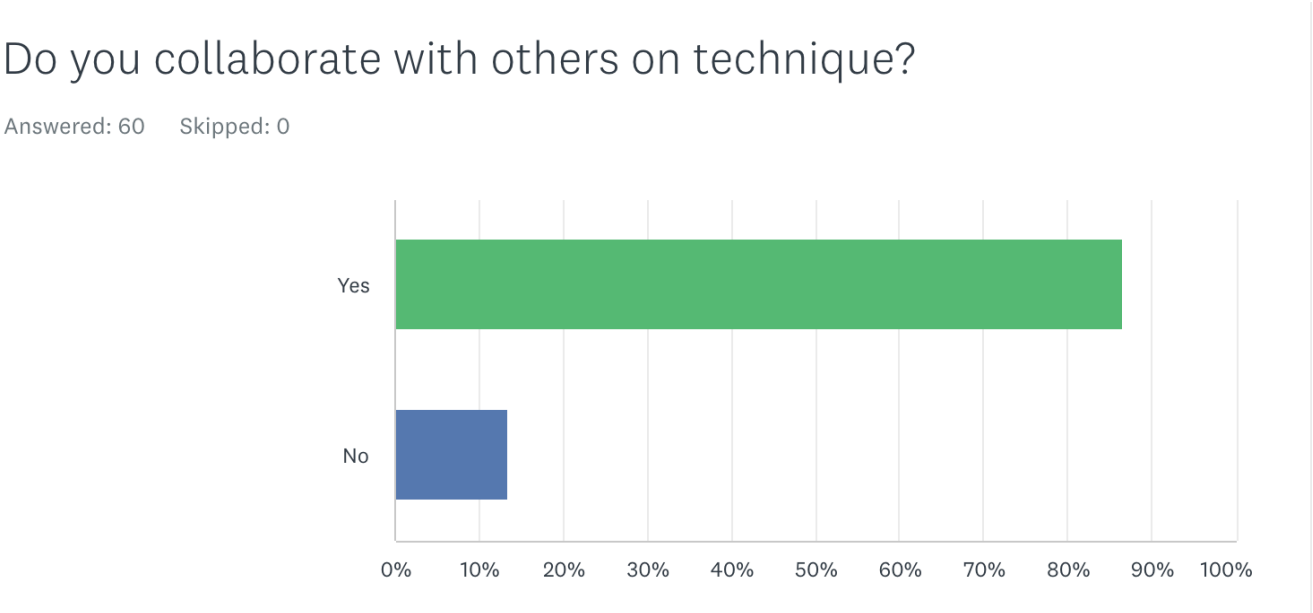


Table 2. Collaboration and Mentoring:

A significant percentage of participants (86.67%) collaborate with others on technique, emphasizing the importance of teamwork and shared expertise. Additionally, 66.67% mentor other worship leaders or musicians, indicating a commitment to developing the skills and talents of others in the ministry. (Table 2.1) & (Table 2.2)



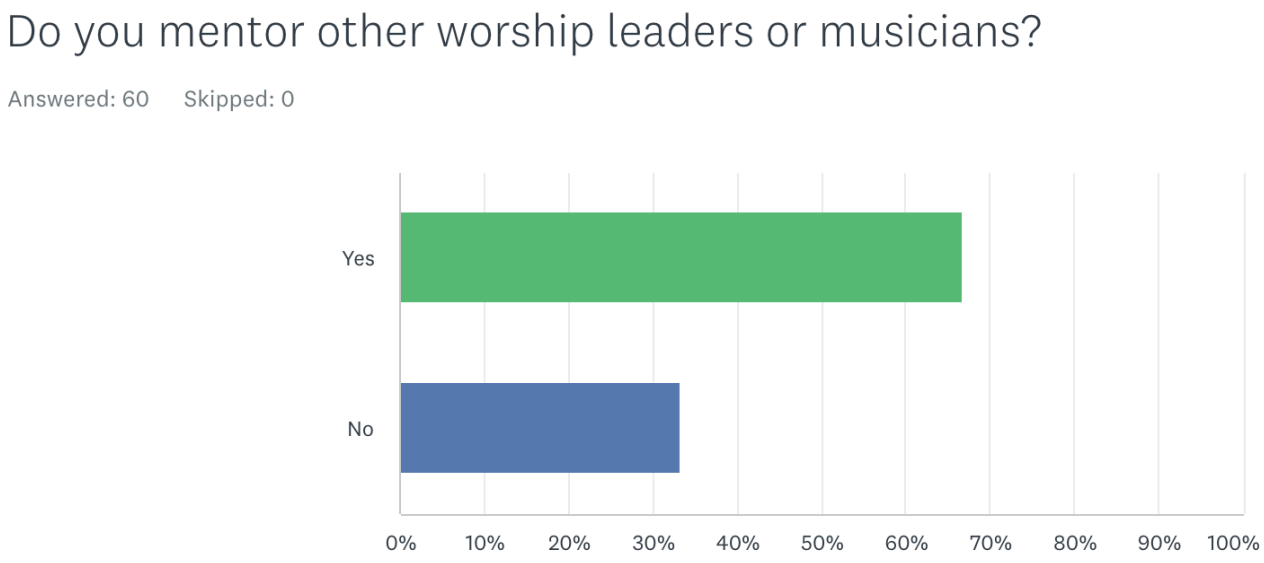


Table 3. Punctuality and Dedication:

The data shows that 77.97% of participants arrive early to each service, reflecting their dedication and punctuality in fulfilling their roles within the worship team. (Table 3)

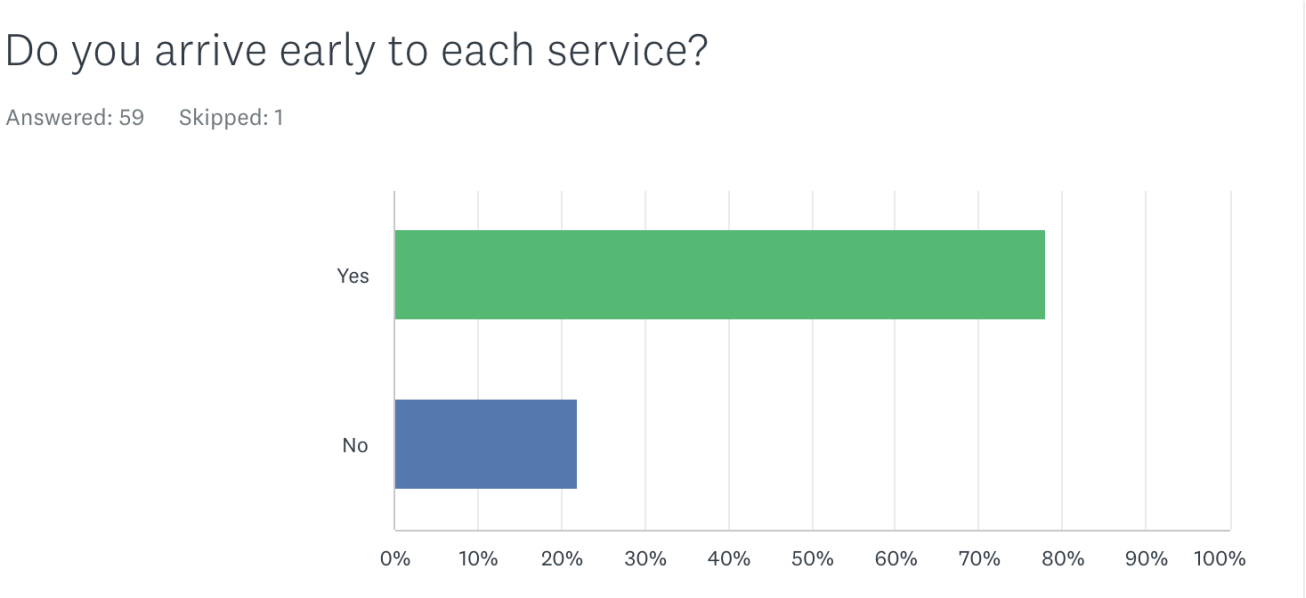
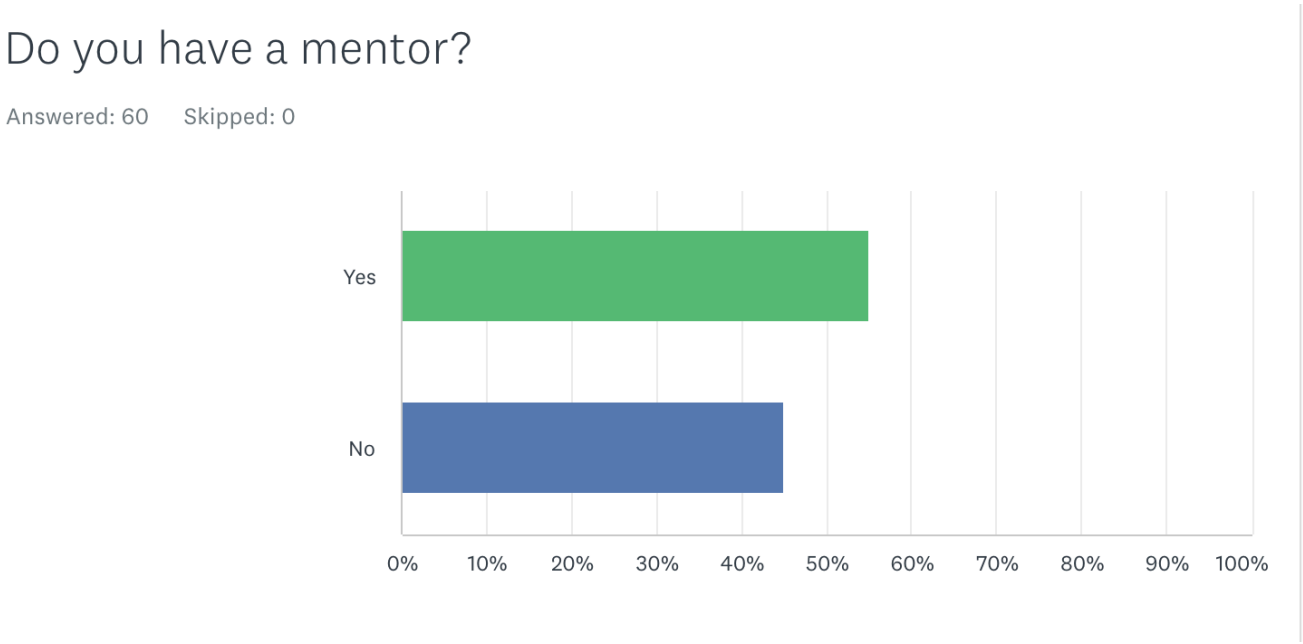


Table 4. Desire for Mentorship:

More than half (55.00%) of participants have a mentor, revealing their eagerness to seek guidance and mentorship in their own journey as worship leaders and musicians. (Table 4)



In summary, this group of worship leaders and church musicians is characterized by their strong educational backgrounds, deep spiritual commitment, active participation in church activities, and a collaborative and mentoring-oriented approach to their roles. These qualities collectively contribute to their effectiveness in leading worship and music ministry within the church community.

Inferences of Research

Based on the data and responses provided, we can make several inferences about the impact of the professional development program on worship leaders and musicians in the church:

Table 5. Role in the Worship Team:

It's clear that the majority of participants (41.67%) have roles other than those specified (Worship Leader, Musician, or Singer). This suggests that the professional development program attracted a diverse group of individuals with various roles within the worship team. (Table 5)

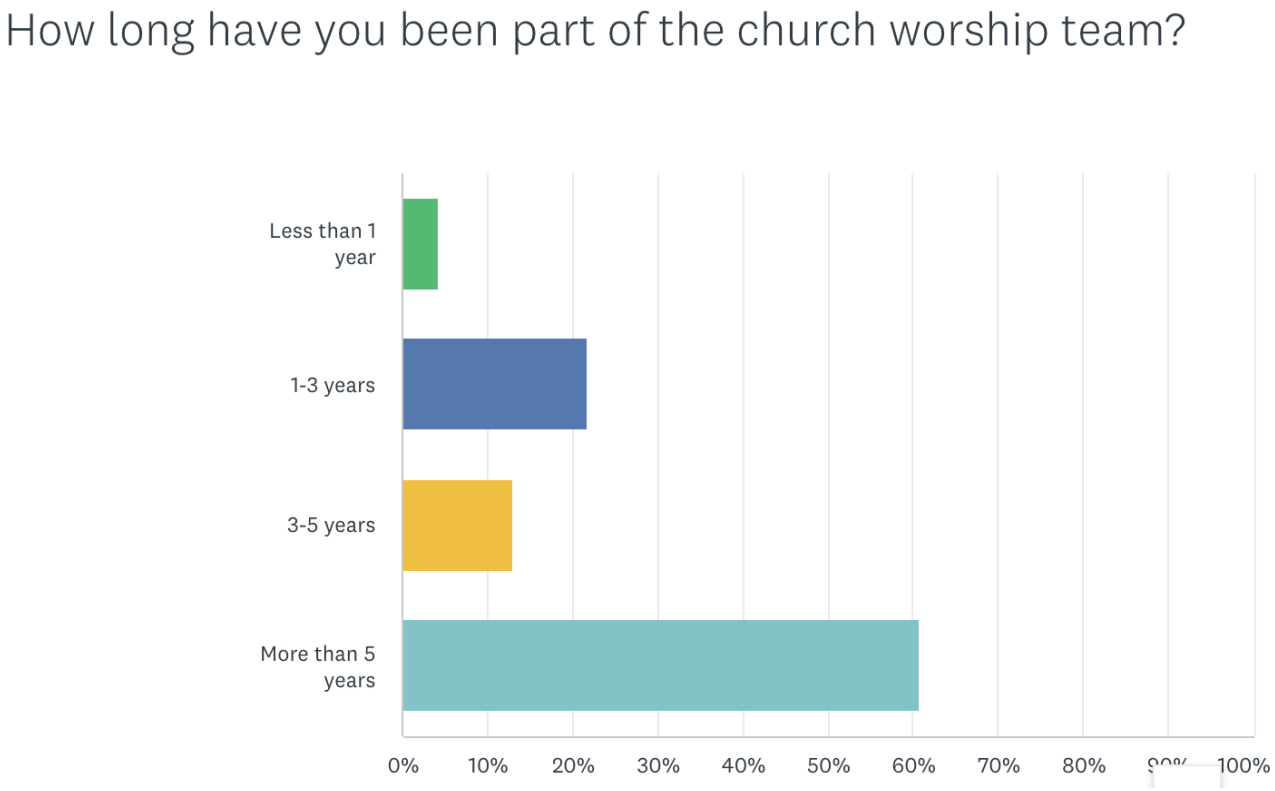


Table 6. Experience in the Worship Team:

A significant portion of participants (60.87%) has been part of the church worship team for more than five years, indicating a wealth of experience among long-serving members. (Table 6)

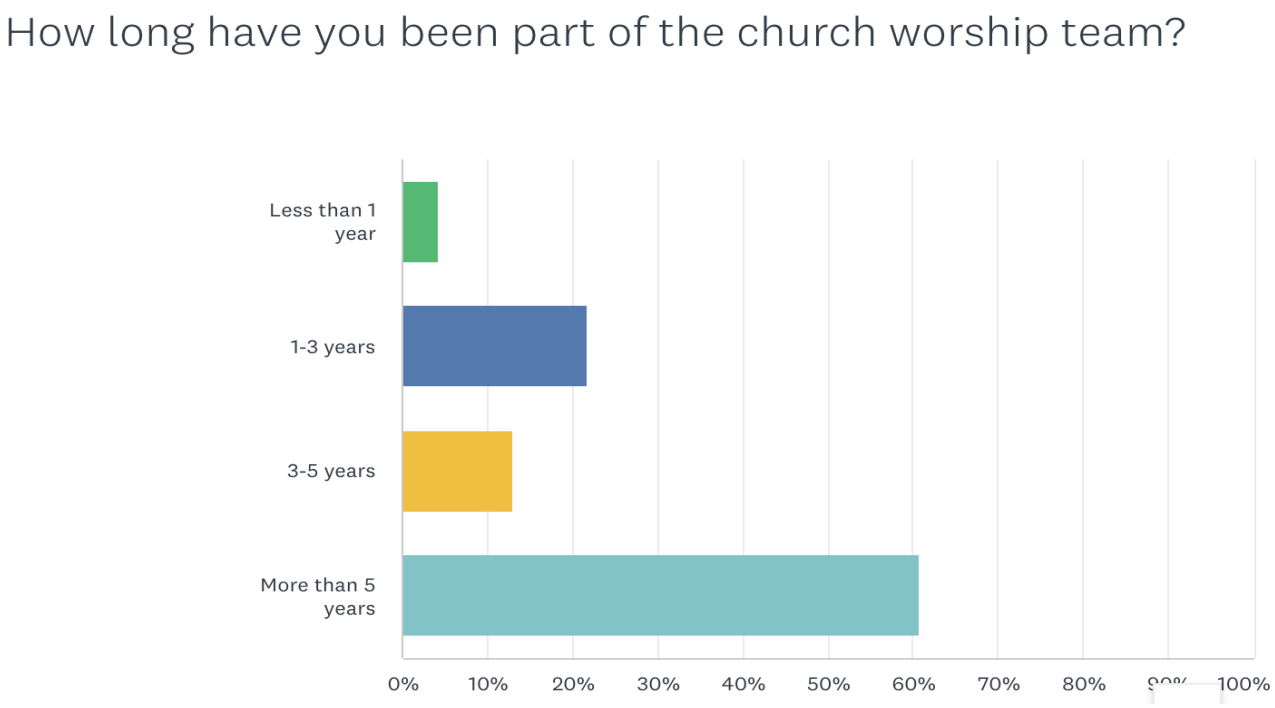
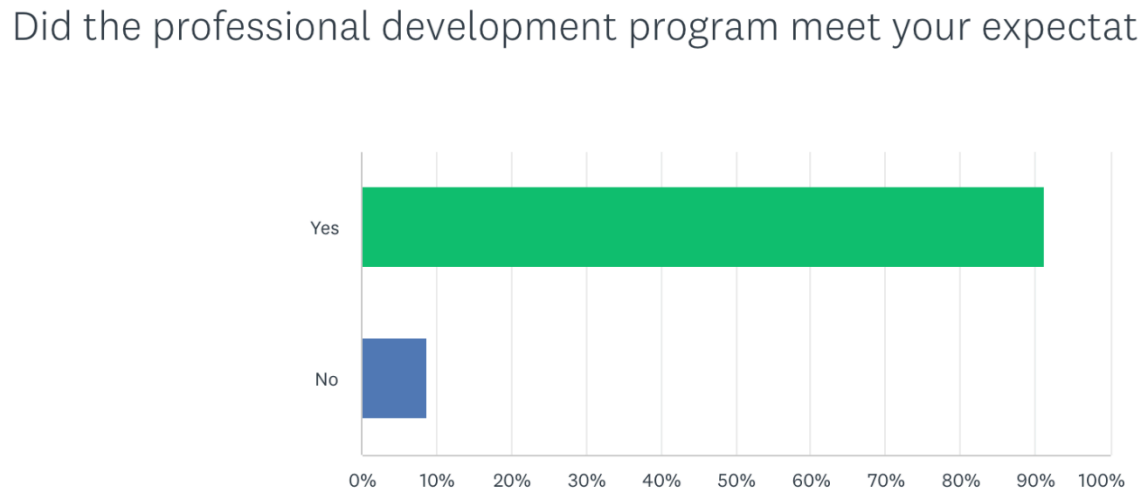


Table 7. Meeting Expectations:

An overwhelming majority (91.30%) found that the professional development program met their expectations, indicating high satisfaction with the program. (Table 7)



Skills and Knowledge Gained:

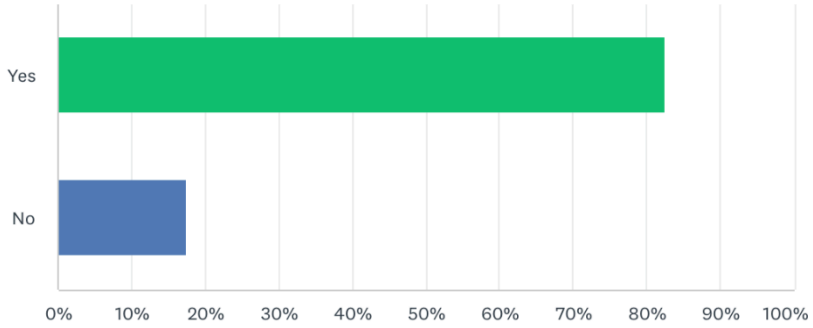
Participants reported gaining skills and knowledge related to leadership, communication, confidence, collaboration, better understanding of God's word, church ethics and procedures,

self-awareness, and more. This suggests that the program covered a wide range of valuable topics. Based on the data collected participants have varied in their implementation of the new skills and knowledge acquired from the program. Some have upgraded and learned more about streaming, recognizing its importance in the modern context. However, a few mentioned not yet having the opportunity to apply what they've learned, indicating ongoing efforts. There's an emphasis on being alert and maintaining a continuous growth in this skill. For some, implementation involves leading worship with a focus on God's word. Others have utilized time signatures to enhance their musical performance. A few participants reported not having sufficient opportunities to implement their newfound knowledge. Some seek to strengthen their relationships with friends and family through these skills, while others are looking for Bible study and mentorship opportunities. Overall, these responses showcase a range of approaches, from technical improvements to spiritual growth and relational connections, in applying the program's teachings.

Table 8. Impact on Worship:

Most participants observed positive changes in the overall quality of worship sessions, indicating a tangible impact of the program on their worship experiences. Specifically, 83.33% of participants reported such improvements in the overall quality of worship practices since attending the professional development. However, it's worth noting that there is still room for growth, as only 64% of participants have successfully integrated the new worship techniques acquired from the learning sessions to date. (Table 8.1) and (Table 8.2)

ed any positive changes in the overall quality of worship sessions since attending the professional development program?



Have your successfully integrated new worship techniques or practices learned in the program into you worship services?

Answered: 23 Skipped: 1

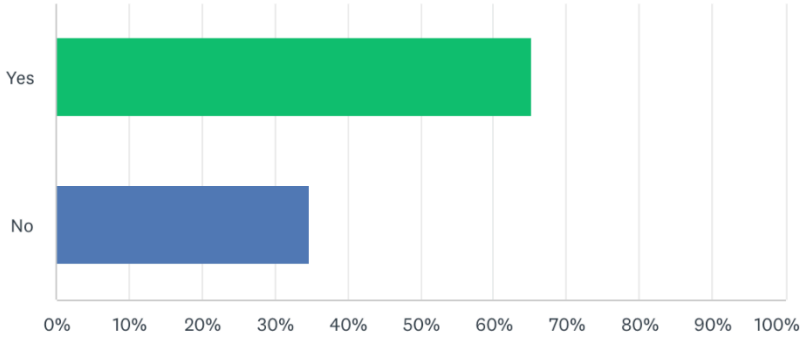


Table 9. Confidence in Role:

Most participants (86.96%) reported feeling more confident in their roles after participating in the program, indicating increased self-assurance. (Table 9)

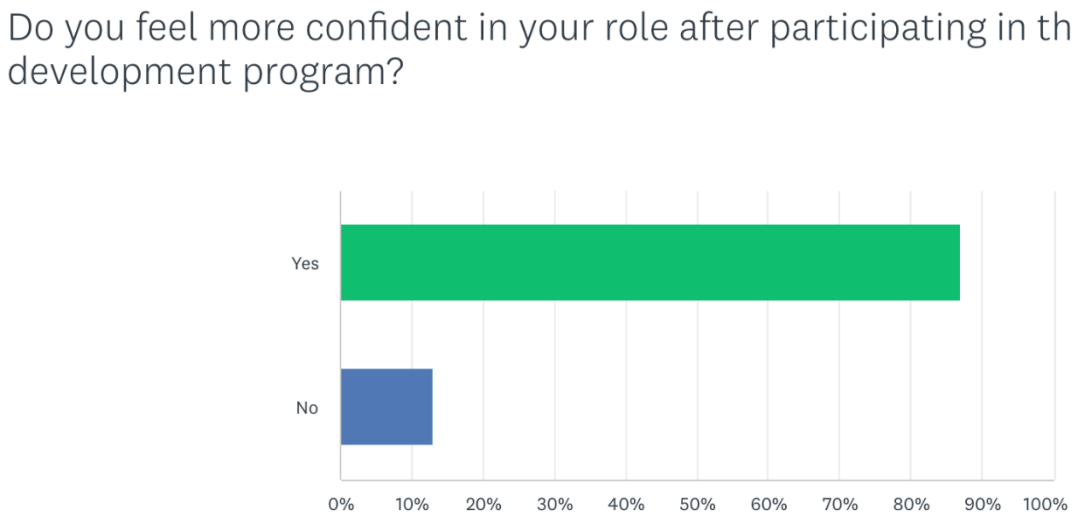
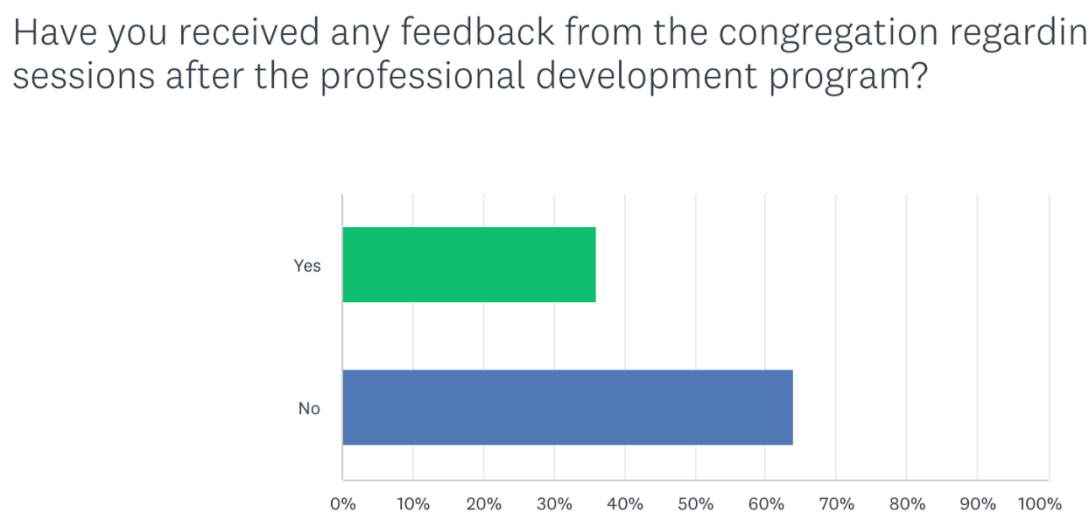


Table 10. Feedback from Congregation:

A significant portion of participants received feedback from the congregation, suggesting that the program's impact was noticeable to church members. (Table 10)



Deepening of Theological Understanding:

Participants were asked to rate the deepening of their theological understanding, with specific numbers not provided. However, it can be inferred that the program had a positive impact on their theological knowledge. Participants in the professional development program reported a diverse range

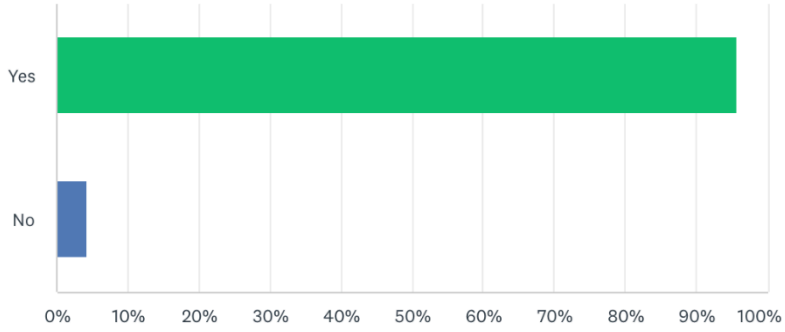
of skills and knowledge acquired, showcasing the program's holistic approach to worship leadership. They came to recognize that serving as a worship leader goes beyond simply singing songs, appreciating the multifaceted nature of this role. Some participants highlighted their dedication to honing technical skills, underscoring the program's emphasis on musical proficiency. The importance of consistent practice and thorough preparation was underscored, highlighting the value of meticulous rehearsals for the delivery of impactful worship sessions. Furthermore, participants emphasized the significance of upholding ethical and professional standards, revealing that the program delved into the behavioral dimensions of worship leadership.

Additionally, participants noted spiritual growth, indicating that the program deepened their theology of worship leadership by fostering a more profound connection with their faith. Finally, attendees reported an improved understanding of ministry expectations, encompassing a broader comprehension of roles, responsibilities, and behavioral guidelines within the church's worship ministry. These collective insights depict a well-rounded development program that addressed various aspects of worship leadership, enhancing participants' understanding of both the practical and theological dimensions of their roles.

Table 11. Overall Growth as Worship Leaders/Musicians:

Nearly all participants (95.65%) believed that the professional development program contributed to their overall growth as competent and excellent worship leaders/musicians, highlighting the program's effectiveness in enhancing their skills and knowledge. (Table 11)

Do you believe that the professional development program has contributed to your overall growth as a competent and excellent worship leader/musician?



In conclusion, the professional development program appears to have had a highly positive impact on participants, including increased confidence, improved worship quality, enhanced theological understanding, and practical application of new skills and knowledge in their roles as worship leaders and musicians within the church. The program's effectiveness is further underscored by the overwhelmingly positive feedback and perceptions of growth among participants.

Chapter VI
Conclusion

Future Research

The outcomes of this professional development initiative for worship leaders and musicians hold significant implications for the future landscape of research in the domain of church music ministry. Several pivotal areas of inquiry emerge from these findings, offering opportunities for further exploration and study. Firstly, future research endeavors can delve into the long-term impact assessment of professional development programs on worship leaders and musicians. Employing longitudinal studies to trace participants' journeys over an extended period will enable a comprehensive understanding of the enduring effects on their skills, leadership capacities, and the sustained application of ethical standards within their roles.

Secondly, comparative studies stand as a promising avenue for investigation. These studies could assess the relative effectiveness of diverse approaches to professional development in worship leadership, evaluating training methodologies, curriculum designs, and delivery formats to discern which strategies yield the most enduring and substantial outcomes. Moreover, future research can examine congregational outcomes arising from the heightened competence and ethical standards of worship leaders and musicians. Surveys and assessments of congregational members can gauge shifts in satisfaction, engagement, and spiritual growth resulting from enhanced leadership, providing insights into the holistic impact of such programs. Furthermore, a deeper theological exploration of the roles of worship leaders and musicians within the church is warranted. Delving into the historical and theological foundations that underpin these roles and exploring how a profound understanding of these foundations contributes to excellence and competence in church music ministry can enrich the theological discourse surrounding worship leadership.

Additionally, cross-cultural studies offer an avenue to explore the varying impacts and effectiveness of professional development programs in diverse cultural and denominational contexts. Tailoring programs to specific cultural and theological nuances can be informed by such comparative research. The role of mentorship and support in sustaining the growth and development of worship leaders and musicians is a compelling area for future investigation. Understanding the influence of mentorship relationships and the significance of continued learning opportunities can inform the design and implementation of mentorship programs.

Given the evolving nature of worship practices in the digital age, it is pertinent for future research to explore the ways in which digital and technological advancements can enhance the professional development of worship leaders and musicians. Investigating the integration of digital resources, online training platforms, and virtual collaboration tools can open new avenues for skill enhancement. Lastly, recognizing the profound link between worship leadership and youth discipleship in church revitalization, future research can delve deeper into the impact on the worship experience for all congregants. This involves understanding how equipping worship leaders and musicians contributes to the spiritual growth and engagement of congregational members, with a focus on nurturing the faith of the next generation.

Essentially, the implications for future research within the realm of church music ministry are extensive, encompassing program effectiveness, theological underpinnings, congregational dynamics, and the dynamic landscape of worship leadership. These research areas hold the potential to advance both the theoretical understanding and practical implementation of worship leadership within the context of the church.

Researcher's Takeaways

The researcher's reflections on this demonstration project unveil a profound understanding of the critical factors that can significantly influence the future of worship leadership and music ministry.

Firstly, this project underscores the paramount importance of embracing a comprehensive approach to worship leadership. This approach entails equipping worship leaders with a multifaceted skill set that encompasses not only musical proficiency but also ethical integrity and spiritual depth. By recognizing the need for such diverse competencies, this research advocates for a more holistic approach to worship leadership training, ensuring that leaders are well-prepared to navigate the complex demands of their roles.

Secondly, the project provides compelling evidence of the positive impact that investments in the development and competence of worship leaders and musicians can have on the overall quality of worship experiences within congregations. The improved worship quality reported by participants reinforces the notion that dedicated efforts towards professional growth in this field can yield tangible benefits in terms of engaging and spiritually enriching worship sessions.

This reflection underscores the continuous nature of professional development in worship leadership. While the project has yielded favorable outcomes, it also reveals that there is ongoing potential for growth and integration of newly acquired skills and knowledge. This insight emphasizes the need for sustained support and reinforcement to ensure that worship leaders can effectively apply their newfound expertise in their roles over time.

Specifically, this research places a spotlight on the profound significance of theological foundations in worship leadership. It highlights that a deep understanding of these foundations not only informs effective leadership but also forms the bedrock of excellence and competence in church music ministry. This suggests that theological education and reflection should be integral components of any comprehensive worship leadership development program. The project hints at the promising potential for long-term impact and sustainability. By considering the tracking of participants over an extended period, this research offers the prospect of gaining insights into the enduring effects of

professional development. This could contribute to a deeper understanding of how sustained growth in competence and ethical standards can positively shape worship leadership practices over the long haul.

Lastly, this demonstration project serves as a springboard for diverse research avenues that can further enrich our understanding of worship leadership and music ministry. These include longitudinal studies to explore the lasting impact of professional development, comparative analyses to assess the effectiveness of various training approaches, assessments of congregational outcomes to gauge the broader influence of skilled worship leaders, theological investigations to delve into the spiritual underpinnings of worship, cross-cultural studies to appreciate the nuances of worship in different contexts, mentorship research to explore the role of guidance and support, and examinations of digital advancements in worship leadership, acknowledging the evolving landscape of worship practices in a technologically driven world. These research opportunities collectively provide a roadmap for future enhancements in the realm of church music ministry, ensuring that worship leaders are equipped to continue inspiring meaningful and spiritually fulfilling worship experiences for congregations.

Bibliography

Abbington, James, comp. and ed. *Readings in African American Church Music and Worship*. GIA, 2001.

Abernethy, Alexis D. *Worship That Changes Lives: Multidisciplinary and Congregational Perspectives on Spiritual Transformation*. Baker Academic, 2008.

Allen, Ronald, and Gordon Borror. *Worship: Rediscovering the Missing Jewel*. Multnomah, 1982.

Apau, Emmanuel D. *Building a Strong and Successful Music Ministry: A Seminar Handbook for Music Ministry and Ministers*. World Light Revival Ministries, 2015

Baker, Karen. "Best Practices for Worship." U.S. Catholic, Mar. 2014, Vol. 79 Issue 3, pp. 23-25.

Banks, Adelle M. "Ministers and Musicians: Allies or Adversaries." Christian Century. 14 Nov. 2012, Vol. 129 Issue 23, pp. 18-18.

Basden, Paul, ed. *Exploring the Worship Spectrum: Six Views*. Zondervan, 2004.

Basden, Tom. *The Worship Maze: Finding a Style to Fit Your Church*. InterVarsity, 1999.

Beasly, Marcus. "Music Ministry Feeds Body and Soul." New York Amsterdam News. 28 Aug.2008, Vol. 99 Issue 36, pp. 37-37.

Benedict, Daniel C., and Craig Kennet Miller. *Contemporary Worship for the 21st Century: Worship or Evangelism*. Discipleship Resources, 1994.

Benjamin, Rebecca. "Musicians On the Side: From Music to Markings." American Organist Magazine. Oct. 2017, Vol. 51 Issue 10, pp. 48-48.

Bennett, Arthur, ed. *The Valley of Vision: A Collection of Puritan Prayers and Devotions*. Banner of Truth Trust, 1983.

Best, Harold M. The Art of New Music. Contemporary Christian Magazine, Mar1984, p10-11.

———.*Music Through the Eyes of Faith*. HarperOne, 1993.

———.*Unceasing Worship: Biblical Perspectives on Worship and the Arts*. IVP Books, 2003.

Blamires, Harry. *The Christian Mind*. Servant Books, 1978.

Boulton, Matthew Myer. *God Against Religion: Rethinking Christian Theology Through Worship*. Eerdmans, 2008.

Bowler, Kate. “Bigger, Better, Louder: The Prosperity Gospel's Impact on Contemporary Christian Worship.” Religion & American Culture. Summer 2014, Vol. 24 Issue 2, pp. 186-230.

Boyer, Horace Clarence. *How Sweet the Golden Age of Gospel*. Elliott & Clark Publishing, 1995.

Bradshaw, Paul. *Early Christian Worship: Introduction to Ideas and Practice*. Liturgical Press, 1996.

Bridges, Jerry. *The Discipline of Grace*. NavPress, 1994.

Boswell, Matt, and Greg Gibson. *Doxology and Theology: How the Gospel Forms the Worship Leader*. B&H Academic, 2015.

BrussBryant, Angela Lynette. *Keeping Christ Center Stage: Keeping Your Music Ministry in Check*. Angela L. Bryant & Sounds 4 the Soul Ministries, 2013.

Burge, Gary M. *Liturgical Worship: Using Ritual to Inspire True Worship*. Group, 2000.

Byars, Ronald P. *What Language Shall I Borrow? The Bible and Christian Worship*. Eerdmans, 2008.

Carson, D. A. *Showing the Spirit: A Theological Exposition of 1 Corinthians 12-14*. Baker, 1996.

———.*Worship by the Book*. Zondervan, 2002.

Chan, Simon. *Liturgical Theology: The Church as Worshipping Community*. IVP Academic, 2006.

Chenoweth, Vida. *Melodic Perception and Analysis*. Ukurumpa, E.H.D., Papua New Guinea: Summer Institute of Linguistics, 1972.

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

Christ-Centered Worship: Lettin the Gospel Shape Our Practice. Baker Academic, 2009.

“Church Music: The Future. Creative Leadership for the Year 2000 and Beyond.” October 15-17, 1989. Sacred Music. Fall 1990, Vol. 117 Issue 3, pp. 24-25.

Cook, Christopher. “Hardly Working?” American Organist Magazine. Dec. 2015, Vol. 49 Issue 12, p. p66-67.

———. “The Impractical Organist.” American Organist Magazine. Sep. 2017, Vol. 51 Issue 9, pp. 46-47.

Copland, Aaron. *What to Listen for in Music*. McGraw-Hill, 1957.

Cosper, Mike. *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel*. Crossway, 2013.

Costen, Melva Wilson. *African American Christian Worship*. Abbingdon, 1993.

Crookshank, Esther R. *Wonderful Words of Life: Hymns in American Protestant History and Theology*. Eerdmans, 2004.

DeMol, Karen. “On Musical Excellence." Pro Rege. Vol. 20 Issue 4, June 1992, pp. 1-10.

Dever, Mark. *What is a Healthy Church?* Crossway Books, 2007.

Due, Noel. *Created for Worship*. Christian Focus, 2005.

Eaton, John. *The Psalms Come Alive: Capturing the Voice & Art of Israel's Songs*. InterVarsity, 1984.

Edgington, Rhonda Sider. “Organist: A dying breed.” American Organist Magazine. Aug. 2017, Vol. 51 Issue 8, pp. 38-40.

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Harcourt Brace Jovanovich Publishers, 1959.

Erickson, Craig Douglas. *Participating in Worship: History, Theory, and Practice*. Westminster John Knox, 1989.

Eskew, Harry, and Hugh T. McElrath. *Sin With Understanding: An Introduction to Christian Hymnology*, 2nd ed. Church Street, 1995.

Farlee, Robert Buckley, and Eric Vollen, eds. *Leading the Church's Song*. Augsburg Fortress, 1998.

Foley, Edward. *Foundations of Christian Music: The Music of Pre-Constantinian Christianity*. Liturgical Press, 1996.

Frame, John M. *Contemporary Worship Music: A Biblical Defense*. P&R, 1997.

Frith, Simon, ed. *Facing the Music*. Pantheon Books, 1988.

Gaither, William J. *"He Touched Me," The Hymnal for Worship and Celebration*. Word Music, 1986, 504.

Gilbert, Marlea, et al. *The Work of the People: What We Do in Worship and Why*. Alban Institute, 2007.

Grace, Stephen B. et al. “Pathways to becoming a Church Musician.” Sociological Spectrum. May/June 2013, Vol. 33 Issue 3 pp. 276-293.

Hall, Jonathan B. “One-Minute Devotions for the Church Musician.” American Organist Magazine. Sept. 2013, vol 47 issue 9 pp. 89.

Harmon, Nolan B. *Ministerial Ethics and Etiquette: A Classic That Has Guided Three Generations of Ministers*. Abingdon Press, 1978.

Harris, Michael W. Thomas. *Dorsey and the Rise of Gospel Blues*. Oxford University Press, 1991.

Hawn, C. Michael. *One Bread, One Body: Exploring Cultural Diversity in Worship*. Alban Institute, 2003.

Hefling, Charles. "In Tuneful Accord: The Church Musicians." Anglican Theological Review. Fall 2010, Vol. 92 Issue 4, pp. 837-838.

Heilbut, Anthony. *The Gospel Sound*. Limelight Editions, 1985.

Hess, Sheila L. "A Page for the Part-Time Church Musician." American Organist Magazine. May 2010, Vol. 44 Issue 5, pp. 64.

Hettrick, Jane Schatkin. "A High and Holy Calling: Essays of Encouragement for the Church and Musicians." American Organist Magazine. Jan. 2019, Vol. 53 Issue 1, pp. 68.

Hicks, Roger Wayne. "A Hiring a Musician?" Clergy Journal. Nov/Dec. 2002, Vol. 79 Issue 2, pp. 20.

Hicks, Zac. *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams*. Zondervan, 2016.

Higbe, Charlene. "Do's and Don'ts for Church Musicians: Work Relationships 101." American Organist Magazine. Jan. 2019, Vol. 53 Issue 1, pp. 54-55.

Hohman, Frederick. "A Page for the Part-Time Church Musician." American Organist Magazine. Sep. 2010, Vol. 44 Issue 9, pp. 47.

Hood, Mantle. *The Ethnomusicologist*. McGraw-Hill, 1971.

Hurtado Larry W. *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion*. Eerdmans, 2000.

Hustad, Donald. *Jubilate! Church Music in the Evangelical Tradition*. Hope Publishing Company, 1981.

Jackson, Irene V., ed. *More Than Dancing*. Greenwood Press, 1985.

Johansson, Calvin M. *Discipling Music Ministry: Twenty-First Century Directions*. Hendrickson, 1992.

Johnson, Edie. "Befriending the Butterflies: Techniques for Reducing (and Even Embracing) Performance Anxiety for Church Musicians." American Organist Magazine. Dec. 2019, Vol. 53 Issue 12, pp. 94-95.

Karl, Barth. *The Epistle to the Romans*. Oxford University Press, 1968.

Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Crossway, 2008.

Kivy, Peter. *Sound and Semblance: Reflections on Musical Representation*. Princeton University Press, 1984.

Klaus, D. Issler, Ph.D. Inner Core Belief Formation, Spiritual Practices, and the Willing-Doing Gap. First Published November 1, 2009 Research Article https://doi.org/10.1177/193979090900200203 Volume: 2 issue: 2, page(s): 179-198. Article first published online: November 1, 2009; Issue published: November 1, 2009

Krider, Dale. "A Page for the Part-Time Church Musician." American Organist Magazine. Jun. 2010, Vol. 44 Issue 6, pp. 76.

Krocker, Charlotte, ed. *Music in Christian Worship: At the Service of the Liturgy*. Liturgical Press, 2005.

Leaver, Robin A. and Joyce Ann Zimmerman, eds. *Liturgy and Music: Lifetime Learning*. Liturgical Press, 1998.

Liesch, Barry Wayne. *The New Worship: Straight Talk on Music and the Church*. Baker, 1996.

Lorenz, Ellen. *Glory Hallelujah!: The Story of the Campmeeting Spiritual*. Abingdon, 1980.

Lovelace, Austin C. *The Anatomy of Hymnody*. GIA, 1965.

Manz, Paul. "Praising God in words and in music." American Organist Magazine. May 2019, vol 53 Issue 5, pp. 47-49.

Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 1984.

Martin, Joseph. "A Composer and Publisher Speaks of Music Ministry." Choral Journal. Jun. 2012, Vol. 52 Issue 11, pp. 57-59.

Martin, Michael. "The Effect of the Tax Cuts and Jobs Act of 2017 on Church Musicians." American Organist Magazine. Sep. 2018, Vol. 52 Issue 9, pp. 77-77.

Mitman, F. Russell. *Worship in the Shape of Scripture*. Pilgrim, 2001.

Moore, Dwayne. *Pure Praise for Youth: A Heart-Focused Study on Worship*. Group, 2011.

Morgan, Michael. "Singing Our Lives Through the Psalms." American Organist Magazine. May 2016, Vol. 50 Issue 5, pp. 46-46.

Mulholland, Robert. *Shaped by the Word: The Power of Scripture in Spiritual Formation*. Upper Room, 1985.

Murthy, Leah. "Reaching Across the Aisle." American Organist Magazine. Jun. 2020, Vol. 54 Issue 6, pp. 72-73.

"Music Curricula in the Future." Arts Policy Review. Nov-Dec. 1992, pp. 2-7.

Music, David W. "Church Music: Anything Goes or Certain Restrictions Apply?" American Organist Magazine. Oct. 2007, Vol. 41 Issue 10, pp. 88-91.

"My Conversation With God." Christianity Today. Mar. 2007, Vol. 51 Issue3, pp. 44-47.

Myers, Kenneth A. *All God's Children and Blue Suede Shoes*. Crossway Books, 1989.

Nembhard, J. (2014). *Standards of Ministry.* Thomas Nelson. p. 7.

Nettl, Bruno. *The Study of Ethnomusicology*. University of Illinois Press, 1983.

Norton, Gregory. "A New Song?" American Organist Magazine. Sep. 2007, Vol. 41 Issue 9, pp. 12.

Norton, Gregory. "Music Christians." American Organist Magazine. Mar. 2006, Vol. 40 Issue 3, pp. 30.

Navarro, Kevin J. *The Complete Worship Leader*. Baker, 2001.

Noland, Rory. *Worship on Earth as It Is in Heaven: Exploring Worship as a Spiritual Discipline*. Zondervan, 2011.

Osbeck, Kenneth W. *The Ministry of Music: A Complete Handbook for the Music Leader in the Local Church*. Kregel Publications, 2010.

Owen, John. *Overcoming Sin and Temptation*. Crossway Books, 2006.

Owen, Barbara. "Rivals or a Team." American Organist Magazine. Jun. 2014, Vol. 48 pp. 66-68.

Oxford English Dictionary. (n.d.). "Standard." Oxford English Dictionary Online. https://www.oed.com/view/Entry/190484

Oxford English Dictionary Online. Quantitative and Qualitative https://www.oed.com/view/Entry/142537

Packer, J. I. *Concise Theology*. Tyndale House, 1993.

Park, Andy. *To Know You More: Cultivating the Heart of the Worship Leader*. InterVarsity Press, 2002.

Parrish, V. Steven. *A Story of the Psalms: Conversation, Canon, and Congregation*. Liturgical Press, 2003.

Pass, David B. *Music and the Church*. Broadman, 1989.

Petersen, William J., and Ardythe E. Petersen. *The Complete Book of Hymns*. Tyndale House, 2006.

Peterson, David. *Engaging With God: A Biblical Theology of Worship*. InterVarsity, 2002.

Peterson, Eugene H. *A Long Obedience in the Same Direction: Discipleship in an Instant Society.* InterVarsity, 1980.

Peterson, John W. *"Heaven Came Down and Glory Filled My Soul," The Hymnal for Worship and Celebration*. Word Music, 1986, 495.

Petrie, Laura. "Musicians at Worship: How Do We Do It?" American Organist Magazine. Jan. 2020, Vol. 54 Issue 1, pp. 64.

Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ.* Kregel Academics, 2008.

Pierson, Mark. *The Art of Curating Worship*. Sparkhouse Press, 2010.

Reid, David W. "Fostering Theological Reflection in Your Church." Clergy Journal. Sep. 2006, Vol. 83 Issue 1, pp. 16-17.

Reinstra, Debra, and Ron Rienstra. *Worship Words: Discipling Language for Faithful Ministry*. Baker Academic, 2009.

Rhody, David. "Q & A with the committee on Career Development and Support." American Organist Magazine, May 2015 Vol 49 Issue 5 pp. 85.

Rindelaub, James. "Task Force on Denominational Music Organizations." American Organist Magazine. May 2018, Vol. 52 Issue 5, pp. 66-67.

Robb, Leslie Wolf. "Technology for the Church Musician." American Organist Magazine. July 2013, Vol. 47 Issue 7, pp. 60-61.

Roberts, Vaughan. *True Worship*. Authentic Lifestyle, 2002.

Roff, Lawrence C. *Let Us Sing*. Great Commission Publications, 1991.

Routley, Erik. *Church Music and the Christian Faith*. Agape, 1978.

———. *Christian Hymns Observed: When in Our Music God is Glorified*. Prestige, 1982.

Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Baker Books, 2006.

Schroeder-McDaniel, Carol. "The Most Important Three R's: Retreat, Reflect, and Renew." American Organist Magazine. Oct. 2015, Vol. 49 Issue 10, pp. 68-69.

Scholfield, Jack P. *"Saved, Saved!," The Hymnal for Worship and Celebration*. Word Music, 1986, 530.

Scott, Katie. Against the Odds, American Organist Magazine. Jun2015, Vol. 49 Issue 6, p36-37.

Smith, James K. A. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*. Baker Academic, 2009.

St. Juste, J. Malherbe. *A Life Fulfilled With the Fruit of the Spirit*. WestBow Press, 2014.

Terry, Lindsay. *A Complete Manual for the Ministry of Church Music: A Practical Guide for Music Directors, Pastors, Choir Members, Musicians.* Sword of the Lord Publishers, 2002

The African American Heritage Hymnal. Gia, 2001.

The Bible. New American Standard Bible, Zondervan Publishing 2020.

The Bible. The New King James Version, Thomas Nelson Bibles, 1982.

The Bible. New International Version, The Committee on Bible Translation, 2010.

The Bible. The New Living Translation, Tyndale House Publishers, 2007.

The Creative Arts Ministry Field Guide: A Practical Approach to Leveraging Ministry Resources. Capo Ministry Solutions, 2020.

The Worship Sourcebook. Calvin Institute of Christian Worship, 2004.

Thiessen, Donald. *Psalms, Hymns, and Spiritual Songs: What the Bible Says About Music.* Cornerstone Press, 1994.

Tozer, A. W. *The Knowledge of the Holy*. Harper San Francisco, 1978.

———. *The Pursuit of God*. Christian Publications, 1982.

Trapp, Lynn. "Practice Mentoring." American Organist Magazine. March 2020, Vol 54 Issue 3, pp. 73.

Tunzi, Porsia. “Ministry of Music Leaders and Volunteers Vital to Parishes' Liturgical Life.” National Catholic Reporter. 07 June 2013, Vol. 49 Issue 17, pp. 4a-5a.

Underhill, Evelyn. *Worship*. Crossroad, 1989.

Van Dyk, Leanne, ed. *A More Profound Alleluia: Theology and Worship in Harmony.* Eerdmans, 2005.

Van Plst, E. H. *The Bible and Liturgy*. 3rd ed., William B. Eerdmans, 1991.

Verkuilen, Jeffrey. “Payroll statuses and the church musician.” American Organist Magazine. Nov. 2019, vol.53 issue 11, pp. 74-76.

Vogels, David. “Looking to the future.” American Organist Magazine. July 2002 vol. 54 issue 7, pp.14.

———. “The Organist as Performer.” American Organist Magazine. Jan. 2020, Vol. 54 Issue 1, pp. 12-12.

Warden, Michael D., ed. *Experiencing God in Worship: Perspectives on the Future of Worship in the Church from Today's Most Prominent Leaders*. Group, 2000.

Ware, Bruce. *Father, Son, and Holy Spirit: Relationships, Roles, and Relevance*. Crossway Books, 2005.\

Warren, Rick, *The Purpose Driven Church: Growth Without Compromising Your Message & Mission. Zondervan,* 1995

Watson, J. R., ed. *An Annotated Anthology of Hymns*. Oxford University Press, 2002.

———. *The English Hymn: A Critical and Historical Study*. Clarendon, 1997.

Webber, Robert E. *Planning Blended Worship: The Creative Mixture of Old and New*. Abingdon, 1998.

Westermeyer, Paul. *Te Deum: The Church and Music*. Fortress, 1998.

———. *The Church Musician*. Harper & Row, 1988.

———. *A High and Holy Calling*. MorningStar Music Publishers, 2018.

———. *Church Musicians*. MorningStar Music Publishers, 2015.

———. *Open Questions in Worship: What is contemporary Worship?* Augsburg Fortress, 1995.

———. *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story, and Gift*. GIA, 2001.

White, James F. *Documents of Christian Worship: Descriptive and Interpretive Sources*. Westminster/John Knox Press, 1992.

White, John. *Excellence in Leadership: Reaching Goals with Prayer, Courage, and Determination*. InterVarsity Press, 2008.

Williams, Ezekiel. "A Gospel Project." *Voices of Fire*, season 1, episode 1, 20 Nov. 2020. *Netflix*, www.netflix.com/title/81005127.

Wilson-Dickson, Andrew. *The Story of Christian Music: From Gregorian Chant to Black Gospel*. Fortress, 1992.

Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church. Crossway,* 2015.

Wilson, John F. *An Introduction to Church Music.* Moody Press, 1965.

With One Voice: Discovering Christ's Song in Our Worship. Baker, 2005.

Witkowski, Deanna. "Can Worship Leaders and Musicians Avoid the Temptation to "Perform?" Christianity Today. Nov. 2014, Vol. 58 Issue 9, pp. 30-31.

Witvliet, John D. *Worship Seeking Understanding: Windows Into Christian Practice*. Baker Academic, 2003.

———. "On Three Meanings of the Term Worship." Reformed Worship, June 2000, Vol. 56 pp. 46-47.

Wold, Wayne L. "The Many Faces of Choir Recruitment Part II." American Organist Magazine. Aug. 2019, Vol. 53 Issue 8, pp. 53-53.

Wolterstorff, Nicholas P. *Music in Christian Worship: At the Service of the Liturgy*. Liturgical Press, 2005.

Yeager, James. "Part-Time Church Musicians." American Organist Magazine. Mar. 2010, vol.44 issue 3, pp. 46.

———. "A Page for the Part-Time Church Musician." American Organist Magazine. Jul. 2010, Vol. 44 Issue 7, pp. 52.

York, Terry W., and C. David Bolin. *The Voice of Our Congregation: Seeking and Celebrating God's Song for Us.* Abingdon, 2005.

Appendices

Appendix A

Worship Leaders and Musicians

1. What is the highest level of education you have completed?

2. Is being a Church Worship Leader/Musician your primary occupation?
   - ◯ Yes
   - ◯ No

3. Do you have a personal relationship with Christ?
   - ◯ Yes
   - ◯ No

4. Do you attend bible study?
   - ◯ Yes
   - ◯ No

5. Do you have a relationship with the congregation you serve?
   - ◯ Yes
   - ◯ No

6. Do you collaborate with others on technique?
   - ◯ Yes
   - ◯ No

7. Do you mentor other worship leaders or musicians?
   - ◯ Yes
   - ◯ No

8. Do you arrive early to each service?
   - ◯ Yes
   - ◯ No

9. Do you have a mentor?
   - ◯ Yes
   - ◯ No

10. Does the church you serve at have standards in place for the music department?
    - ◯ Yes
    - ◯ No

Appendix B

Professional Development Impact Survey for Church Worship Leader and Musicians

1. What is your role in the church worship team?

- ◯ Worship Leader
- ◯ Musician
- ◯ Singer
- ◯ Other

2. How long have you been part of the church worship team?

- ◯ Less than 1 year
- ◯ 1-3 years
- ◯ 3-5 years
- ◯ More than 5 years

3. Did the professional development program meet your expectations?

- ◯ Yes
- ◯ No

4. What specific skills or knowledge did you gain from the professional development program?

5. In what ways have you implemented the new skills or knowledge acquired from the program in your role?

6. How has the professional development program impacted your ability to lead or participate in worship sessions?

7. Have you noticed any positive changes in the overall quality of worship sessions since attending the professional development program?

- ◯ Yes
- ◯ No

8. If yes, please describe the improvements you have observed.

9. Do you feel more confident in your role after participating in the professional development program?

- ◯ Yes
- ◯ No

10. Have you received any feedback from the congregation regarding the worship sessions after the professional development program?

- ◯ Yes
- ◯ No

11. Please rate how much your understanding of the theological foundations of worship has deepened as a result of your professional development experience.

1 (Not at all) 5 (Significantly)

12. Please rate the growth of your spiritual understanding and connection through your involvement in the professional development program.

1 (Not at all) 3 5 (Significantly)

13. Have your successfully integrated new worship techniques or practices learned in the program into you worship services?

- ◯ Yes
- ◯ No

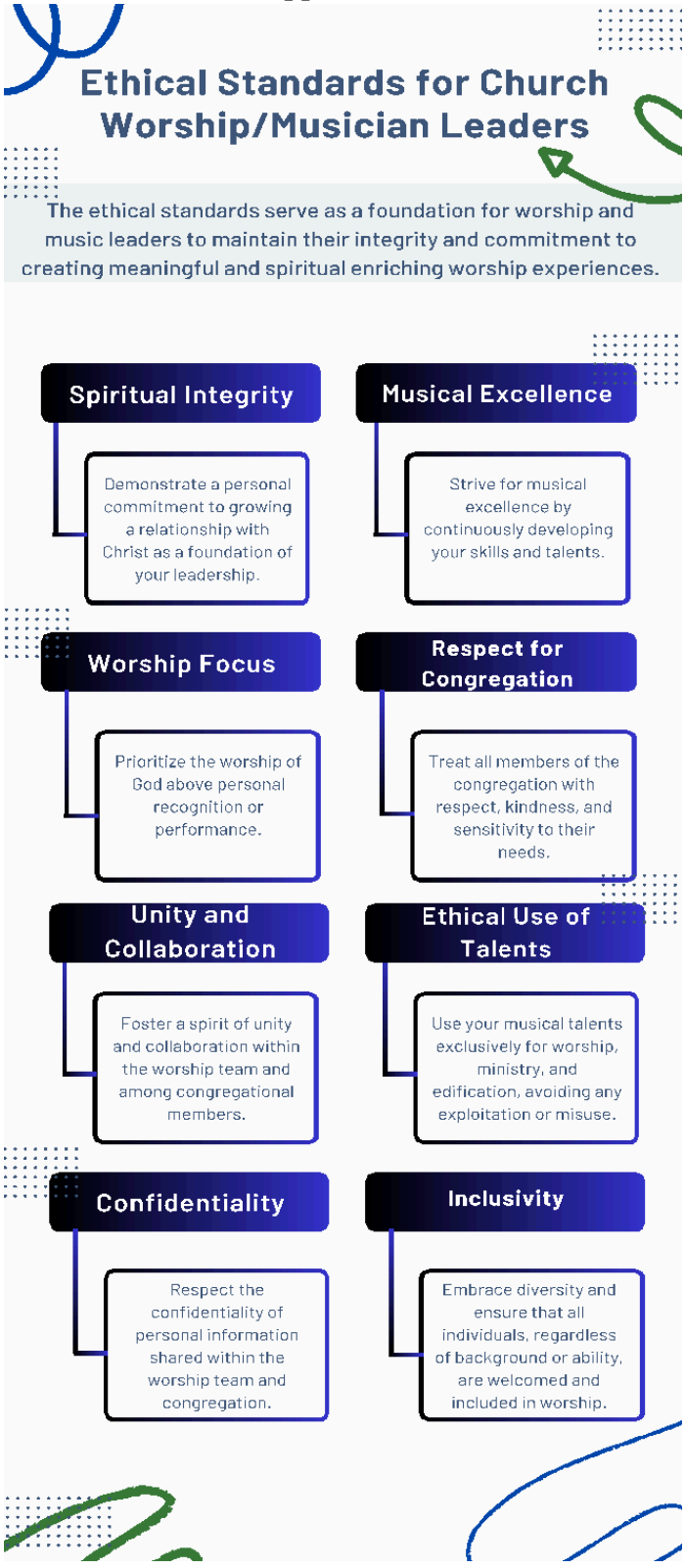
14. Please rate your level of familiarity with the ethical standards and code of conduct established during the professional development program.

1 (Not familiar) 3 5 (Very familiar)

15. Do you believe that the professional development program has contributed to your overall growth as a competent and excellent worship leader/musician?

- ◯ Yes
- ◯ No

Appendix C


Ethical Standards for Church Worship/Musician Leaders
The ethical standards serve as a foundation for worship and music leaders to maintain their integrity and commitment to creating meaningful and spiritual enriching worship experiences.
Spiritual Integrity
Demonstrate a personal commitment to growing a relationship with Christ as a foundation of your leadership.
Musical Excellence
Strive for musical excellence by continuously developing your skills and talents.
Worship Focus
Prioritize the worship of God above personal recognition or performance.
Respect for Congregation
Treat all members of the congregation with respect, kindness, and sensitivity to their needs.
Unity and Collaboration
Foster a spirit of unity and collaboration within the worship team and among congregational members.
Ethical Use of Talents
Use your musical talents exclusively for worship, ministry, and edification, avoiding any exploitation or misuse.
Confidentiality
Respect the confidentiality of personal information shared within the worship team and congregation.
Inclusivity
Embrace diversity and ensure that all individuals, regardless of background or ability, are welcomed and included in worship.

Appendix D

Code of Conduct for Church Worship/Musician Leaders
The code of conduct serves as a foundation for worship and music leaders to maintain their professionalism to and commitment to creating meaningful and spiritually enriching worship experiences
Punctuality
Arrive promptly for rehearsals, services, and meetings to demonstrate commitment and professionalism.
Appropriate Attire
Dress modestly and appropriately for worship services, reflecting a reverence for the sacred.
Rehearsal Preparedness
Come prepared for rehearsals with a a strong understanding of the music, lyrics, and arrangements.
Humble Leadership
Lead with humility and a servant's heart, focusing on facilitating worship rather than personal recognition.
Conflict Resolution
Address conflicts or disagreements with fellow team members privately and respectfully, seeking resolution and reconciliation
Responsible Stewardship
Properly care for and maintain church-owned musical equipment and resources.
Ethical Song Selection
Select songs for worship that align with the church's doctrinal beliefs and theological principles.
Inclusive Leadership
Encourage and provide opportunities for the development of fellow worship team members.
Professionalism
Avoid behaviors that may detract from the worship experiences, such as distractions, inappropriate gestures, or humor that is not in line with the sacred nature of worship.
Adherence to Policies
Abide by the church's policies and guidelines for worship leaders and musicians.

Appendix E

MUSIC
Ministry Workshop
Cultivating Excellence and
Competence in Church
Music Ministry
Saturday, January 20th
Starting at 4pm
Held In-Person at:
Theophile Church in Church
Virtual:
https://meet.google.com/tpz-zysp-hgd

Appendix F

MUSIC
Ministry Workshop
Cultivating Excellence and
Competence in Church
Music Ministry
Sunday, January 21st
12-3pm
Held In-Person at:
Theophile Church in Church
Virtual:
https://meet.google.com/tpz-zysp-hgd

Appendix G

Demonstration Project Proposal

"ELEVATING WORSHIP MUSIC LEADERSHIP:
CULTIVATING EXCELLENCE AND COMPETENCE IN CHURCH MUSIC MINISTRY"

By
Kestia St. Juste

DEMONSTRATION PROJECT PROPOSAL
New York Theological Seminary
December 5, 2023

Challenge Statement

Throughout the annals of church history, those entrusted with the stewardship of music ministry faithfully upheld established guidelines that have seemingly grown unclear or been neglected. I've observed a deficiency in both professionalism and the incorporation of Bible-centered principles among our worship leaders and musicians. This demonstration project is designed to establish a professional development highlighting a code of ethics that will elevate the worship experience and foster personal growth in worship leaders and musicians.

TABLE OF CONTENTS

CHAPTER 1
INTRODUCTION TO SETTING……..…… 1

CHAPTER 2
PRELIMINARY ANALYSIS OF THE CHALLENGE ….……..……..…..…… 7

CHAPTER 3
PLAN OF IMPLEMENTATION ……..……13

CHAPTER 4
RESEARCH QUESTIONS…….……..…… 16

CHAPTER 5
MINISTERIAL COMPETENCIES…….……. 20

CHAPTER 6
EVALUATION PROCESS…….……..…… 24

APPENDICES

APPENDIX 1-7: TIMELINE…….……...… 31

BUDGET…….……..…….38

APPENDIX 3: MINISTERIAL COMPETENCIES …….……...… 39

BIBLIOGRAPHY ……40

CHAPTER 1
INTRODUCTION TO SETTING

Embedded in the culture of worship as I have come to understand the experience of worship and praise, is a sense of individual and corporate exultation, gratification, and liberation that in my opinion is derived as a result of an airtight music ministry. Moreover, it is worth noting that at the helm of such an impeccable display of melodious artistry, is the worship leader. In many church settings, the worship leader is venerated for their ability to simply play well or might I say skillfully. As a worship leader myself, I am acutely aware that talent is important; however, to just applaud the musical genius does a disservice to both the worship leader, the worshippers, and mostly, the one we worship.

To just see the worship leader and musicians for their skillset demises the authentic role as musical theologians. According to Matt Boswell, the worship leader communicates truth with poetry and verse; organizes doctrine with rhythm and rhyme; and proclaims the good news through melody and harmony.[95] This is to say that the worship leader is tasked with aligning and setting the course for a musical and spiritual journey. In this role, they become the musician and theologian, and with such, comes the need for a measured sense of practical and biblical competence.

During this journey of developing this project, I was challenged to look within myself to evaluate the worship leader in me. This journey has led me to discover that everyone I spoke with knew someone who considered themselves a worship leader. The truth is, that everyone's interpretation and assessment of what a worship leader is varies. Subsequently, I began to embrace a deeper desire to observe this posture through a biblical and practical lens.

[95] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 9

Psalms 22: 3 asserts that God inhabits the praises of His people[96]. To this end, I surmise that one must understand that the worship leader's sacred obligation is to serve as an instrument to cultivate an atmosphere that welcomes the people into God's presence. It is the responsibility of the worship leader to grow in the favor of God while identifying divine perspectives about whom they are designed to be and what they are entrusted, and even called to do.

It's a sad commentary but, amongst contemporary worship leader culture, just as modern-day worshippers who may not step foot in a church building, "up-and-coming musicians now don't have to feel called into the ministry, and they don't necessarily have to be attached to the church."[97] However, the mantle of a worship leader does extend beyond mere musical talents. This mantle speaks to a personal sacred accountability and a commitment to the congregation which is best served when there is an acceptance and appreciation of the call. Mike Harland purports that worship leaders have the amazing opportunity to give over to God the amazing tool of music that we have in our hands.[98]

According to Mike Harland, "the truth of God's word is carried by the music of God's people, it brings God justice."[99] Therefore, those of us serious about remodeling the discipleship culture of the American church must work at reforming the way the church not only does music but generally, the way the church views worship."[100] It cannot be absent from one's thinking that worship and praise, therefore the worship leader, plays a significant role in drawing and retaining congregant participation.

I remember growing up and always had the desire to strive to be a dutiful Christian and a better musician. One of the things I treasure most dearly is being taught the importance of locating yourself and every life experience in God's Word. I was made to understand in this spiritual walk the Bible is

[96] "Psalm 22 (KJV) - Blue Letter Bible. Accessed 26 Nov, 2023. https://www.blueletterbible.org/kjv/psa/22/3/s_500003
[97] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 92
[98] Harland, Mike. "*Worship Essentials: Growing A Healthy Worship Ministry Without Starting a War*, 61
[99] Harland, Mike. *Worship Essentials: Growing A Healthy Worship Ministry Without Starting a War*, 60
[100] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 95

our comprehensive guide. I cannot help but believe that even on this journey, the Word is a divine blueprint for understanding, achieving, and advancing the work of God through music ministry. According to Paul Pettit, "Worship is spirituality".[101] I firmly believe it is the Word that allows for the worship leader in me to see the significance in understanding that the bible serves as the standard to demonstrate and develop best practices for the worship leader.

As an educator, I have come to understand that within administrative environments, professional development has become a standard. For me to obtain credentialing and tenor, I must complete a set number of professional developments throughout the school year. Conversely, in the scope of church worship leaders, the mandate to obtain and sustain a standard of professional development appears to be uncharted territory.

Professionalism in church ministry especially in the megachurch is a given. I recall some years back when the catchphrase to describe the exemplary standard for ministry was "excellence". This dissertation aims to explore the importance of professionalism and excellence in church worship music ministry. This work seeks to demonstrate the transformative power of worship music but more so, emphasize the incredible and crucial role of the worship leader. Drawing from Jensen's perspective, there is a critical threshold of quality that allows the church to engage and retain congregants.[102] While poorly designed and unengaging services deter people from church, creativity, and excellence continue to play a significant role in retaining churchgoers.

The professional development will serve as that training tool necessary to propel the worship leader to their higher potential. Furthermore, I've come to realize a clear necessity for establishing Codes of Ethics for worship leaders and musicians. The presence of these codes is pivotal in providing guidance and regulation for individuals within their respective roles. Similar to how businesses have

[101] Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ*, 51
[102] Jensen, Jim, *The Creative Arts Ministry Field Guide: A practical Approach to Leveraging Ministry Resources,* 30

codes of ethics and development programs, the church also requires standards and training initiatives for those entrusted with leading congregants in worship. The domain of music ministry, specifically for worship leaders and musicians, isn't exempt from this need. It's here that the merging of sacred and business principles becomes crucial, creating a framework that champions both morality and spirituality.

A Code of Ethics will serve to align the worship leader with what God's Word says about Christian behavior as it will provide specific guidelines that translate biblical principles into practical actions. It will serve to highlight accountability and promote integrity. It will ultimately prove to foster humility, and a commitment to honor God through their roles in the worship ministry.

This dissertation is intended to explore the need to bridge the gap between the spiritual and practical spheres of worship leadership while presenting the value of the worship leader in solidifying the gospel message and winning souls to Christ. To this end, I find myself postured as a change agent called to promote development, improvement, and effectiveness as a worship leader for worship leaders. Likewise, I am praying for a generation of worship leaders who are committed to this work of always reforming our practices to the Word of God.[103]

Theophile Church in Christ, Inc., where I was born and raised, is a church rich in diversity of ages, stations, and experiences. Originally founded by my father, Jacque Rodriche St. Juste who was born in Port Au Prince, Haiti, and immigrated to the United States in 1971. The foundational intention of the Theophile church was to serve the Haitian community in Brooklyn, New York as our services were primarily in French and Creole. We continue to be unified in a common commitment to serve God through our actions. The mission of our family-centered church is to minister to the whole man; spirit, soul, and body, by spreading the curative gospel of Jesus Christ through word and deed.

[103] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 8

Currently, the racial makeup of Theophile basically mirrors that of the overall community which includes parishioners who are of Jamaican, Trinidadian, St. Lucian, Brazilian, Haitian, and American descent. Theophile is a community church located in the East Flatbush section of Brooklyn, New York.

Figure 1: East Flatbush neighborhood in Brooklyn, New York (NY), 11236, 11203, 11212[104]

East Flatbush is a residential neighborhood located in the New York City borough of Brooklyn. The neighborhood is part of Brooklyn Community Board #17. It is officially bordered by Crown Heights to the north, Brownsville to the East; Flatlands/Canarsie to the south, and Flatbush to the West Flatbush.

East Flatbush is a cultural melting pot of first- and second-generation immigrants from all of the West Indian and African diaspora. Before 1950- the area was largely populated by Jews and Italians. By the 1990's African Americans along with many immigrants from the West Indies began to inhabit East New York. Similar to other eastern Brooklyn neighborhoods, blacks predominate East Flatbush. The area is 91.4% Black or African-American and 51% foreign-born, the majority of whom

[104] NYC "Brooklyn Community District: East Flatbush" https://www1.nyc.gov/assets/doh/downloads/pdf/data/2015chp-bk17.pdf (Accessed November 7, 2023)

are from the Caribbean.[105] Considering this data, East Flatbush has been noted as being the single largest West Indian neighborhood in all of New York City and America as a whole.

In light of the generosity of my pastor, Theophile has been entrusted with hosting numerous church events and services, spanning various cultural identities and denominations such as the Seventh-day Adventist, Pentecostal. and non-denominational groups, among others. With each denomination came a unique set of worship leaders and musicians. Despite the diverse teachings across these churches, a common thread emerged: the pressing need for professionalism and competency training among these individuals. Considering my extensive connections with these worship leaders, I realized that Theophile's familiarity as a venue could provide a comfortable setting for this Professional Development (PD) session. In addition to my interaction with worship leaders, musicians, pastors, and numerous congregations, including the aforementioned as well as Methodist, and Baptist Churches where I've served as a musical director, and minister of music over the course of the past twenty years, this familiarity might ease the process of addressing these crucial issues among worship leaders and musicians.

CHAPTER 2
PRELIMINARY ANALYSIS OF THE CHALLENGE

[105] Ibid

CHALLENGE STATEMENT

Throughout the annals of church history, those entrusted with the stewardship of music ministry faithfully upheld established guidelines that have seemingly grown unclear or been neglected. I've observed a deficiency in both professionalism and the incorporation of Bible-centered principles among our worship leaders and musicians. This demonstration project is designed to establish a professional development highlighting a code of ethics that will elevate the worship experience and foster personal growth in worship leaders and musicians.

Worship is a term frequently used within the context of the church, often interchangeably with various elements associated with the spiritual journey.[106] In many evangelical circles, worship has become synonymous with music identified as an expression of faith that's designed to evoke deep emotions through praise songs and hymns. However, it is crucial to recognize that worship transcends the melodies and rhythms; it is worship that brings us closer to the God of the bible. Worship can be an extremely deep and personal experience or a communal one. Worship is ultimately a sacred encounter where the genuineness of one's heart is laid bare before God.

The starting place in understanding Christian worship is to recognize that worship flows from the person and work of God.[107] At its core, authentic worship begins with a profound understanding of who God truly is. Worship summons us to worship not the god of our preference or the god of our pleasing, but the one true God in His fullness. Worship is a way of life, an innate quality of a believing heart; it defines not only our actions but emanates from the essence of our being.

This study utilizes both quantitative and qualitative interviews with pastors, worship leaders, and musicians to explore their experiences and expectations regarding the role of musicians and worship leaders in shaping the worship experience within local churches. The research employs a

[106] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 92
[107] Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*, 3

quasi-experimental approach to examine the awareness and cognizance of pastors, worship leaders, and musicians in recognizing and addressing the need to develop comprehensive competencies in worship leadership.

As noted by Osbeck, the objective of church music programs extends beyond musical standards.[108] The ultimate aim of this project is to draw worship leaders and musicians to the saving knowledge of Jesus Christ and guide them toward a more Spirit-filled Christian life, making it a ministry that demands a more earnest consideration. This requires worship leaders and musicians to possess a higher level of competency than ordinary individuals. Hence, the pursuit of a higher calling and continuous self-improvement is a mandate, spurred by Christ's transformative work.

My research will employ a demographic questionnaire to gather data from pastors and worship leaders, informing the format of the training program and its subsequent assessment. This project aims to uncover correlations between spiritual competencies of worship strategies employed by pastors, and both worship leaders and musicians, to address and rectify ill practices that have become commonplace in many churches over the years, departing from best practices aligned with biblical principles.

The integration of quantitative and qualitative interviews with pastors, worship leaders, and musicians serves as a gateway to unravel their experiences and expectations concerning the pivotal role of musicians and worship leaders in shaping the worship experience within local churches. Furthermore, this research transcends the boundaries of musical standards, drawing inspiration from scholarly works by Kenneth Osbeck. It accentuates the deeper spiritual implications interwoven into the fabric of worship leadership, striving to draw worship leaders and musicians closer to the profound spiritual dimensions of their roles, guiding them toward a more Spirit-filled Christian life.

[108] Osbeck, Kenneth W. *Th Ministry of Music: A Complete Handbook for the Music Leader in the Church*, 32

Contemporary American church culture has witnessed a liberation in the realm of worship, expanding its influence beyond the confines of the sanctuary. Music has become a vehicle for carrying the spirit of worship wherever we go. Ideally, songs and musical styles should cater to diverse musical preferences while retaining a deep spiritual and creative essence. However, with this inundation, this popularization of worship music as a genre and as a movement has a very real danger of becoming a fad or trend.[109] Worship leaders, in their pivotal role, are entrusted with preserving the discipleship culture of the church and, consequently, should work toward reforming not only the musical aspects of worship but also the broader perception of worship within the church community. According to Boswell, "the days ahead could easily become a strategic window of opportunity if disciple-making becomes the most basic requirement in the job descriptions of worship leaders."[110]

As I contemplate the challenge of a seemingly continued deficiency in both professionalism and the incorporation of Bible-centered principles among our worship leaders and musicians, I cannot help but quiver at the plausible reality that the essence of true worship is possibly irrevocably lost due to ill-prepared worship leaders. As music is proven to play an essential role in the vitality of a church, there exists a diminished interest and engagement in services, which ultimately leads to a weakened spiritual commitment; all of which undermines the capacity for outreach and attracting newcomers.

This dissertation seeks to analyze the multifaceted nature of worship leadership within the context of the church, acknowledging their spiritual significance and the evolving cultural dynamics that influence worship. This dissertation aims to explore how worship leaders can effectively bridge the gap between the spiritual and the practical while fostering a deeper and more meaningful worship experience for congregations.

---

[109] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 92
[110] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 135

Site Team Members

The team ensures that all elements of the project are flawlessly planned, coordinated, and executed. Their collective efforts aim to create an enlightening experience that not only addresses the identified needs but also fosters a development-focused and life-changing human experiment. Their dedication and collaboration work to strengthen the impact of the PD, while striving toward the common goal of elevating worship leadership within the church community.

- Cassandra Allen (Harrisburg, PA) Manage administrative duties. Ensures project information is clearly communicated. Open and maintain a line of communication between myself, the site team, pastors, worship leaders, and all necessary to fulfill the objectives of the project.
- Lucile Francois (Westchester, NY) Assist with administrative duties and the abstract nuances of the research. For the PD, she's particularly responsible for organizing registration processes, managing attendees of PD, and ensuring that communication channels are open and clear between myself, the site team, and all entities involved in the project.
- Reverend Dr. Temaris L. Moore (Trenton, NJ) In concert with Pastor Debra, continuously praying and providing support and recommendations on structuring the dissertation as well as the PD; assuring it aligns with the needs and expectations of worship leaders and the church community. Provide practical and biblical discernment to assure the goal of the dissertation is understood and executed.
- Peggy Roseus (Brooklyn, NY) Support administrative efforts, including outreach and disseminating information about the PD including personally visiting churches, rehearsals, etc.

- Reverend Dr. Debra G. White (Jamaica, NY): Provide support and necessary encouragement while assessing the dissertation process to ensure I stay on track and make sure the dissertation is academically, and theologically sound.

AD HOC SITE TEAM MEMBERS

- Dr. Jean Malherbe St Juste (Medford, NY) As my pastor provides spiritual advice, guidance prayer, and godly counsel. Maintain communication with pastors to ensure participation. On day of the PD, He oversees the overall flow and schedule of the project, ensuring sessions run smoothly and adhere to the outlined agenda. Act as the point of contact for any unforeseen issues.
- Sem Hyppolite (Brooklyn, NY) Assist in technical support, ensuring that audiovisual equipment, presentations, and any technological aspects of the PD are functioning properly throughout the day.
- Joandy Denoi (Brooklyn, NY) One of the instructors brought on to help in facilitating group activities, discussions, or breakout sessions during the PD. Assist with managing sessions and ensuring participants are following the PD's objectives.

CHAPTER 3
PLAN OF IMPLEMENTATION

To address the challenge at hand, I intend to implement a one-day professional development (PD) for worship leaders and musicians, focusing on the crucial aspects of professionalism, competency, and the introduction of a code of ethics in church worship leadership. The workshop aims to initiate a comprehensive discussion on these topics, emphasizing their significance in enhancing the quality and depth of worship experiences.

To implement this PD, initial communication will involve sending detailed invitations to pastors, church leadership, worship leaders, and musicians across the church community, outlining the PD's objectives and agenda. The venue selection and scheduling will prioritize a conducive environment for interactive discussions and collaborative learning; preferably Theophile Church which many of the targeted participants may be familiar with.

The workshop will commence with a generalized dialogue on their perception of the state of musicianship in our churches. As projected this dialogue will lead into a conversation on the importance of professionalism and competency in worship leadership. This will then allow me the opportunity to introduce the notion of a code of ethics for worship leaders and musicians. The goal here is to emphasize its role in guiding our conduct, encouraging integrity, and propagating the necessity of upholding biblical and spiritual standards.

Throughout the course of the day, various interactive sessions like role-plays will be used to facilitate discussions, the objective is the exchange of experiences among attendees. Biblical studies, practical scenarios, and real-life examples will be used to demonstrate the significance of professionalism and ethical conduct in music ministry. Furthermore, experienced guest speakers, including pastors and seasoned worship leaders, will be invited to share their understanding, experiences, and perspectives on integrating ethics into worship leadership.

A significant portion of the PD will be dedicated to introducing and elaborating on the specifics of the proposed code of ethics for worship leaders. This segment aims to elucidate the core principles, values, and guidelines encompassed within the code, emphasizing their direct application in day-to-day worship leadership responsibilities.

Interactive activities, group discussions, and role-playing exercises will be conducted to engage participants actively, encouraging them to reflect on ethical dilemmas, scenarios, and best practices. These activities will serve as practical tools to take on the principles of the code of ethics and apply them within their respective roles.

At the conclusion of the Professional Development (PD), I intend to provide worship leaders with resources and reading materials other than what they might receive during the PD concerning professionalism, competency enhancement, and ethical standards in worship leadership. Following the PD, I will conduct feedback sessions to assess its impact, fostering continual dialogue and support among the worship leaders and musicians as they apply the code of ethics to their roles.

Additionally, a corporate concert featuring the attending worship leaders and musicians will serve as a platform for them to share their PD experiences and insights gained during the event. The objective is also to give the worship leaders and musicians who attend the PD the opportunity to own what they receive and therefore pass on the information; they can plan and coordinate a similar if not identical event to further impact their peers whom we may not reach in this PD. The overall objective of this project is to elevate the thinking and behavior of worship leaders and musicians to set in motion a continuous change in the way we perceive and value our role in administering church music ministry.

One of the perceived limitations of this proposal was potential bias in the level of education, preparation, and willingness of pastors, worship leaders, and musicians to be forthright in addressing

the need for revisiting, reestablishing, and elevating their church's worship function. The truth is it was not until I considered my experience working with many different churches that I realized the need for not only an adeptness in worship leader development and education but a formal framework for evaluating the practice. I believe that the ministry of leading worship has been limited in its sphere of influence when it comes to the general ministry functions of the whole church. As an educator, I have discovered that the skillsets I have acquired from my professional practice are advantageous and also necessary to ministry, therefore as I have benefited from the tool of education, this project will serve to eliminate the barriers experienced by other worship leaders and musicians.

CHAPTER 4
RESEARCH QUESTIONS

Research Question 1: What was the intricate relationship between the existing challenges and trends in church music leadership, with a particular focus on excellence and competence, and how did these factors impact the overall effectiveness of worship experiences within congregations?

Research Question 2: To what extent was there a significant correlation between the historical and theological foundations that influenced the roles of worship leaders and musicians, and how could a profound understanding of these foundations contribute to the cultivation of excellence and competence in church music ministry?

Research Question 3: In what ways did the absence of professional development opportunities within church worship leadership hinder the attainment of excellence and competence, and how could the establishment of a specialized training program bridge this gap to enhance the skills of worship leaders and musicians?

The objective of this writer involves analyzing the existing standards, practices, and levels of proficiency among worship leaders, identifying areas of strength and areas that require improvement. By evaluating the prevailing state of professionalism, this research aims to provide insights into the challenges and opportunities for enhancing worship leadership within the church.

It's a sad commentary, but in some of our churches today many would suggest that the nature of worship is solely musical. On the contrary, as I laid out in my preliminary analysis of this issue, worship the way the Bible explains it to us is not just seen from the outside. Worship whether the product of knowledge, experience, or acknowledgement produces something in us that is visible. It's worth noting that "Worship is a way of life, a quality of a believing heart. It's not just what we do; it comes from who we are."[111]

[111] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 99

The word "worship" itself is a fusion of two words: "worth" and "ship." It signifies the act of ascribing or declaring the worth of something, placing immeasurable value in the object of honor. “The two most prominent words for worship in the Bible are histahawa in Hebrew and proskuneō in Greek. Both words suggest the idea of bending over at the waist or physically falling down as in reverence to a king.[112] In the context of Christianity, worship entails exalting the Lord, declaring His supreme worthiness, and willingly placing one's life under His lordship. It is not merely a spiritual practice but spirituality itself. Central to worship is the calling upon the name of the Lord which is in essence a sacred and transformative act.

Regrettably, the contemporary understanding of worship often leans toward emotionalism and personality-driven expressions. The danger herein lies in a craving for the sensations associated with emotional worship and the personalities leading it, rather than a genuine yearning for the spirit of worship itself.[113] According to Wilson, “when we divorce theology from worship, when we fail to cultivate a theology of worship, we compromise our worship. It may look great, but it is hollow and shallow”.[114]

Human beings possess an innate inclination toward worship, and a longing to connect with the divine. However, the culture in which we live can both positively and negatively impact the way we approach worship. In the modern landscape of church worship, there is a noticeable tendency towards self-exaltation—an elevation of personal preferences and desires. Yet, authentic worship is characterized by a profound self-emptying, a recognition that true worship is not about us but about the Divine[115].

[112] Boswell, Matt. *Doxology & Theology: How the Gospel Forms the Worship Leader*, 34
[113] Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church*, 94
[114] Ibid., 98
[115] Ibid., 100

There are many examples in the scriptures that support the idea that authentic worship is observable in the life-change of a heart constantly moving toward alignment with God's purpose. Before we can evaluate our practice as worship leaders we must understand that worship leading is not just musical. Boswell suggests that the motto of the worship leader's practice must not be forward but backward to the scripture.

2 Kings 3:15 serves as a strong indication that while many young men and women find themselves at a very young age holding positions as church worship leaders and musicians, eventually these individuals must grow and understand the importance of their positions. They are not just merely singers and musicians but they are what the bible refers to in some translations as minstrels, or in today's vernacular; worship leaders.

David, a musician, songwriter, and king, played a crucial role in leading worship which is evidenced by his compositions of the Psalms. Although he is not specifically called a worship leader in the scriptures, one might infer that to be a foregone reality. He is often credited with writing many of the Psalms, which were used in worship and praise.

Nonetheless, to maintain the integrity of addressing the younger and perhaps less mature and up-and-coming musician, there is a younger musician appointed by David that I will explore in this piece. Jeduthun also known as Ethan, was considered to be a chief Levitical musician, he too is credited for writing some of the psalms we will explore.

This dissertation endeavors to gain an in-depth understanding of the perspectives and experiences of both pastors and worship leaders concerning worship leadership; practical and theological. Through qualitative research methodologies such as interviews or surveys, this objective aims to capture the viewpoints, insights, and experiences of key stakeholders involved in worship

leadership. By exploring these perspectives, the research intends to uncover valuable information that can enrich our understanding of the dynamics, challenges, and aspirations within worship leadership.

Furthermore, the research project seeks to evaluate the effectiveness of a specifically designed training program tailored to enhance the competencies of worship leaders. This objective involves implementing and assessing the impact of a structured training initiative aimed at improving the skills, knowledge, and capabilities of worship leaders. Through quantitative and qualitative analyses, this research aims to measure the program's efficacy in fostering growth, development, and enhancement of competencies among worship leaders.

Finally, the dissertation aims to explore potential correlations between the spiritual competencies employed by pastors and worship leaders in shaping their worship strategies. This objective involves examining the spiritual aspects, practices, and approaches utilized by pastors and worship leaders in their worship leadership roles. By exploring these correlations, the research seeks to uncover connections between spiritual competencies and effective worship strategies, offering valuable insights into the spiritual dimensions of worship leadership.

Ultimately, this research project endeavors to provide a comprehensive understanding of the current state of worship leadership, the perspectives and experiences of key stakeholders, the efficacy of a training program in enhancing competencies, and the spiritual aspects influencing worship strategies. Through arduous exploration and analysis, this dissertation aims to contribute significantly to the advancement and elevation of worship music leadership within the church, fostering excellence, competence, and spiritual depth among worship leaders.

CHAPTER 5
MINISTERIAL COMPETENCIES

The site team members were true to their word and completed each task asked of them in a timely fashion. They were also very frank as to which areas need more attention and growth. Their viewpoints and opinions noted in the competency assessment have served to be invaluable, inspiring, and profound. Below you will find an abridgment of the results of their evaluations.

This diverse Site Team and all bring something different to the table. They are all professionals; including but not limited to pastors, program directors, educators, librarians; financers, authors, medical providers, and administrators. The one thread that runs through this group is that they are all Christians with love and strong ties to the church. The team consists of my Pastor and members of Theophile; members of the organization I am affiliated with in ministry outside of my local assembly; a member of my staff at the music school; one of the sound technicians at the studio; one is my prayer partner; one is a friend and an esteemed confidant; The Site Team Members are Cassandra Allen (Harrisburg, PA) Lucile Francois (Westchester, NY); Reverend Dr. Temaris L. Moore (Trenton, NJ); Peggy Roseus (Brooklyn, NY); Reverend Dr. Debra G. White (Jamaica, NY): **AD HOC SITE TEAM MEMBERS** Dr. Jean Malherbe St Juste (Medford, NY); Sem Hyppolite (Brooklyn, NY); Joandy Denoi (Brooklyn, NY).

Although there has been somewhat of a pause in our work, the site team members have remained true to their commitment to this project despite the obvious delay. Although I was unsure if I would go forward with my dissertation, we stayed in touch and continued the conversation regarding the significance of this project. As to the ministerial competency inquiries, they were very dramatic and extensive but frank in their assessments. I have pulled from two of the ministerial competency assessments which I believe will assist in the development of my project.

The first of which I believe to be the most significant and has a profound impact on this work as it discourses my aptitude as a Worship Leader. It paints me as a skilled musician, it points to the fact

that not only is she proficient at playing instruments (the organ, keys, drums, guitar and I think some wind instruments) she also writes and arranges music which is evident in her numerous albums. In listening to her music, you can sense a profound spiritual relationship and sensitivity to the leading of the Holy Spirit. She is intentional about conveying biblical truths through songs,

The assessment reads, "Kestia is an anointed worshiper despite the setting she finds herself in. She seeks the unction of the holy spirit and makes sure that the Lord's presence is manifested in whatever it is she has to do. Kestia has an understanding of what songs are appropriate for every occasion; she has a profound awareness of what to do to set the atmosphere; whether it's a song or words of exultation. She plans but always allows the Holy Spirit to have control of how the song selections are pieced together. You can pick up that there is a strategy to her selection choices and she also backs them up with appropriate bible passages when needed".

As to another assessment as a Worship Leader; it says, "I've been privy to experiencing her serve at her home church or at least two of the churches she's served on Sunday mornings, and during the worship experiences where she serves as minister of music, she's able to flawlessly guide the service in a manner that encourages genuine encounters with God, that's speaks to her competency as a worship leader. Needless to say, Kestia sees her role as a worship leader more than musicianship; the spiritual aspect of what she does is paramount; she's a teacher and mentor of worship, who believes and lives what she sings about.. Through her music, she is intentional about conveying biblical truths through songs. And mind you, it does not matter the cultural or spiritual setting. St. Juste quickly acclimates because of her musical aptitude; she knows her hymns but more so she knows which hymn to sing and minister for the correct occasion and time".

As a Leader Kesta actively engages with the Christian community through the establishment and operation of Kay's Music Studio LLC and Kay's Music School. The studio only serves a

faith-based community; it is not open to secular musicians or music. This evaluation portrays me as "always doing events and something for the sake of ministry where people from the community benefit as well; it could be the local kids and adults taking lessons and then participating in recitals". These events go beyond traditional music education, they serve to foster inclusion, spiritual growth, and personal development. It goes on to report that through her dedication to these initiatives, Kestia cultivates an environment where individuals not only learn music but also find a sense of belonging, support, and spiritual enrichment within their community.

Many times the expense of these events are laid solely at the feet of Kestia, and as I have observed because of her heart for music ministry, she bears the burden of the cost without complaint. There are times those who desire to attend her school do not have the wherewithal to pay for their lesson; out of the generosity of her heart she allows them to attend on what she calls "scholarship". She adds that it's for the glory and honor of God and prayerfully one day they will pay it forward in the Kingdom. Her studio is also a for-profit venture that she often offers at no cost to aspiring musicians and singers. There have been pastors and others in the church community who have benefited from the use of her studio free of charge. When they attend sessions at the studio, the attendees often find themselves in conversations with Kestia about the places in music ministry as they relate to the bible; she often commences the conversation with a discussion about the Psalms".

CHAPTER 6

EVALUATION PROCESS

The primary objective of this project is to develop a practical framework for worship leader development that is both rigorous and comprehensive in its approach. It will serve as a valuable resource not only for worship leaders and musicians but also for pastors and church leaders seeking to hire worship leaders. This project is designed to prepare worship leaders for success as they mentor the next generation of worship leaders and musicians for the serious and necessary role of worship leadership. As an educator with a background in teaching, I also strongly believe that worship leaders attending this PD will find immense value in a structured framework that aids in the preparation of future worship leaders, equipping them to lead others into worship effectively.

One of the fundamental objectives of this PD is to enhance the stature of worship leadership by establishing clear standards for practical excellence. I am utterly of the opinion that currently, there exists a certain enigma around the role of worship leaders, with unclear duties and competencies. This lack of clarity can also hinder the larger church community's understanding of the importance and complexity of worship leadership. Therefore, it is imperative to develop a framework that defines and outlines the responsibilities and competencies required for effective worship leadership.

Ideally, this project will serve multiple purposes in the field of worship leadership ministry. It will not only guide the training and development of worship leaders but also assist in providing the opportunity for meaningful and informed conversations in the worship leadership community. By providing a clear roadmap for worship leadership, it will elevate the quality and professionalism of worship leadership practices, ultimately benefiting congregations and communities of faith.

To achieve a comprehensive understanding of the project's objectives, this study will employ a mixed-methods approach, combining both quantitative and qualitative research methods:

- *Quantitative Component*: A demographic questionnaire will be distributed to pastors, worship leaders, and musicians known to the Theophile Church and across various church

congregations. This questionnaire will collect data on their backgrounds, experiences, and perspectives related to worship leaders and musicians. The information gathered through this component will inform the structure and format of the training program and help in assessing its outcomes quantitatively.

- *Qualitative Component*: In-depth interviews will be conducted with pastors, worship leaders, and musicians to explore and assess their experiences, viewpoints, and comprehension regarding worship in church music ministry. These interviews will provide a deeper understanding of the nuances and intricacies of worship leadership, which will in turn offer valuable qualitative data to complement the quantitative results. This qualitative component is vital for a comprehensive exploration of the research questions, allowing for a deeper and more holistic assessment of worship music ministry leadership.

Expected Contributions:

This dissertation endeavors to make meaningful contributions to both the field of theological studies and the broader realm of music ministry education, particularly in the area of professional practice. It seeks to inform the critical significance of professionalism and competency within the domain of worship music leadership.

In the realm of theological studies, this research aims to shed light on the crucial role of competence in worship leadership as exhibited in the bible. By reviewing worship in the sacred text, this research aspires to equip worship leaders and musicians with practical and biblical insights and guidance to enhance the quality of their church worship music experiences. Moreover, this study has the potential to uncover correlations between spiritual competencies and worship strategies, providing valuable insights that can be applied to elevate the effectiveness of worship leadership. Simultaneously, this project recognizes its value in the elevation of worship music ministry, as it

explores the practical scopes of worship leader development and professional practice. By employing a balanced mixed-methods approach, this research endeavors to offer a comprehensive and refined understanding of this vital aspect of church ministry. It aspires to bridge the divide between theory and practice, theoretical and biblical.

In conclusion, this proposed dissertation is poised to make a significant contribution to the existing body of knowledge by addressing literature concerning professionalism and competency in the domain of worship leadership within the church. The anticipated outcomes of this study hold the potential to be a valuable resource for both church leaders and worship leaders alike. Church leaders can gain insights into how to cultivate a worship environment that is spiritually meaningful and enriching for their congregations. More so, worship leaders can benefit from a more profound understanding of their roles, competencies, and the spiritual magnitudes of their work, enabling them to lead with excellence and authenticity. In essence, this dissertation seeks to empower those involved in worship leadership ministry to create worship experiences that not only resonate with the hearts of the congregation but also draw them closer to a deeper and more profound encounter with God.

Goals and Strategies

Goal 1: Distribute surveys to Spiritual leaders regarding the Hiring and development of worship leaders and musicians.

- **Strategy 1:** Create a survey.
- **Strategy 2:** Host a virtual information session.
- **Strategy 3:** Distribute surveys and collect data.

Evaluation of Goal 1: 15 pastors will attend the virtual information sessions and data collection event. Review the survey responses to determine the priority of needs to be addressed in the worship leader's and musician's professional development.

Goal 2: Identify and train teams of 2-3 members from various churches on the Biblical principles of discipleship by which worship leaders and musician's gain competency.

- **Strategy 1:** Develop a two-week series of bible studies focusing on the biblical theology of worship
- **Strategy 2:** create a practical framework for evaluating the role of a worship leader and musician according to the scripture which will identify the function and value of an effective worship leader in the church.

Evaluation of Goal 2: 4-5 churches will commit to enrolling their worship leaders and musicians in professional development.

Goal 3: Conduct a professional development to train worship leaders and musicians of the vital role of spiritual formation and ethics in the area of worship leadership.

- **Strategy 1:** Identify the location and dates to present the training for churches.
- **Strategy 2:** Create a social media and digital campaign to announce the location, date, and time for the worship leader's and musician's professional development.
- **Strategy 3:** Develop a basic online registration system to track participants attending the training.

Evaluation of Goal 3: at least two-thirds of the invitees will attend the training.

Indicated below is an example of the questionnaire used for my research. This instrument consists of both open-ended and closed-ended questions with the hope of allowing for contemplative

responses. The respondents will also be advised that the questionnaire is anonymous to solicit authentic responses from our worship leaders, musicians, and pastors.

Method of Evaluation 1: Survey for Worship Leaders and Musicians

1. What is your level of education?
2. Is Church Worship Leader/musician your primary occupation?
3. Do you have another source of income?
4. Do you have a personal relationship with Christ?
5. Do you attend bible study?
6. Do you have a relationship with the congregation you serve? What does that look like?
7. On a scale of 1-5 how often are you late to service
8. Do you collaborate with others on technique? What is that process like?
9. How often do you get musical training?
10. Do you mentor other worship leaders or musicians?

Method of Evaluation 2: Questionnaire for Pastors

On a scale of 1-5 how important is your musician's relationship with Christ?

1. What issues have you encountered with your church musicians? Dress code? Drug abuse?
2. Have you had to approach your musicians concerning their work ethics? What was your approach like?
3. Do you provide professional developments for your worship leaders and musicians?
4. Is it mandated that your church musicians attend bible study and other church events/programs?

5. How much independence does the worship leader and musician have in setting the agenda for the church's worship and praise segment? And musical presentations for other events in the church?
6. Do you have collaborative sessions with them concerning themes for sermons, etc?
7. Do you require them to attend regular musical training to stay updated on techniques, songs, etc
8. On a scale of 1-5 how important is it for a musician to be on time
9. How do you rate the worship leader’s and musician's understanding and connection with the church’s mission?

APPENDIX 1: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
July2923 7/7	Meeting With the Site Team to Revisit Project	Restaurant: All Attended	Hosted By Kestia St. Juste
Week 1 7/8	Test Zoom Account to be utilized solely for the project.	Confirm validity of Zoom account	Cassandra Allen
Week 2 7/12	Commence Research	Met with Librarian – Eastern Parkway (NY Public Library) to discuss revised guidelines for research and solidify research tips	Kestia St. Juste arranged by Lucille Francois
Week 3 7/20	Fortify Framework for Research	Visited the Librarian at McCombs to discuss the dissertation and solicit aid with selecting appropriate literature to aid in research.	Kestia St. Juste arranged by Lucille Francois
Week 4 7/31	Met with Site Team Members	Reviewed PD strategies and revisited goals and objectives; looked at competency documents; reestablished everyone's roles and responsibilities	Kestia St. Juste

APPENDIX 2: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
August 2023 Week 1 08/01	Forward Minutes from Meeting with Site Team Confirm Fast & Prayer schedule w/ Reverend Moore	E-mail Copies	Cassandra Allen
Week 2 08/08	Invite spiritual leaders, worship leaders, and musicians to a virtual information session.	Telephone, Email	Kestia, with the assistance of Cassandra Allen
Week 3 8/16	First Wednesday Prayer and Fast Day 6 AM - 3 PM Corporate Prayer Time 12 Noon	All attended 6 AM prayer which was Virtual. Because some were at work, Noon prayer was individual; with a set prayer focus.	Temaris Moore
Week 2 8/22	Went to Library	Eastern Parkway Library -Dissertation Research	Kestia St. Juste

Week 2 8/22	Met with the Site Team	Discussed amongst other items distribution of surveys to spiritual leaders, worship leaders, and musicians.	Kestia St. Juste

APPENDIX 3: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
September 2023 Week 1 9/1	Forward Minutes from Meeting with Site Team	Email Copies	Cassandra Allen
Week 2 9/7	Went to Library	Brooklyn Library-Eastern Parkway - Dissertation Research	Kestia St. Juste
Week 3 9/23	Attended Virtual D. Min Convocation	Laptop	Kestia St. Juste
Week 4 9/28	Met with the Site Team	Examined proposed budget, and discussed updates regarding participation committed to attend PD.	Kestia St. Juste

APPENDIX 4: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
October 2023 Week 1 10/5	Meeting W/ Dean Henry		Kestia St. Juste
Week 1 10/06	Forward Minutes from Meeting with Site Team Went to Library	Email Copies	Cassandra Allen
Week 1 10/06	Went to Library	Brooklyn Library-Eastern Parkway - Dissertation Research	Kestia St. Juste
Week 2 10/12	Sent copies of classwork 2016 &2017	E-Mailed	Kestia St. Juste sent to Registrar
Week 3 10/17	Resubmitted Challenge Statement	Email Copies	Kestia St. Juste sent to Dr. Gaines
Week 3 10/17	Impromptu Prayer W/ Site Team	At Theophile	Called by Reverend Dr. Moore

Week 3 10/18	Meeting Regarding Demonstration Project Proposal	Via Zoom	Kestia St. Juste met w/ Dean Henry
Week 3 10/18	Resubmitted Demonstration Project Proposal	Email Google Document	Submitted to Dr. Lundy

APPENDIX 5: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
Week 4 10/23	Correspond w/ Dr. Gaines Re: Demonstration Project Proposal	E-Mail Correspondence	Kestia St. Juste
Week 4 10/23	Spoke with Dr. Lundy regarding the Demonstration Project Proposal and Dissertation	Via	Kestia St. Juste
Week 4 10/24	Went to Library	Brooklyn Library-Eastern Parkway - Dissertation Research	Kestia St. Juste

Week 4 10/26	Meet with the Site Team	Via Zoom	Kestia St. Juste
Week 5 10/31	Went to Library	McCombs Library NYC work on Research for Dissertation	Kestia St. Juste

APPENDIX 6: TIMELINE

Date	Task/Activity	Tools to Complete Task	Person Assigned Task
November 2023 Week 1 11/2	Forward Minutes from Meeting with Site Team	E-Mail Correspondence	Cassandra Allen
Week 3 11/17	Correspondence W/ Dr. Gaines regarding the Demonstration Project Proposal and Dissertation	Via E-Mail	Kestia St. Juste

Week 4 11/24	Went to Library	Brooklyn Library-Eastern Parkway – Work on reformatting Demonstration Project Proposal – Afterwards Discussed work w/ Reverend Temaris	Kestia St. Juste Afterwards Discussed work w/ Reverend Temaris
Week 4 11/28	Went to Library	Brooklyn Library-Eastern Parkway – Developed Demonstration Project Proposal – Discussed work with Pastor White	Kestia St. Juste Subsequently Discussing work with Pastor White
Week 4 11/30	Meet with the Site Team	Via Zoom	Kestia St. Juste

APPENDIX 7: TIMELINE

DATE	TASK/ACTIVITY	TOOLS TO COMPLETE TASK	PERSON ASSIGNED TASK
December 2023 Week 1 12/2	Forward Minutes from Meeting with Site Team	E-Mail Correspondence	Cassandra Allen
Week 1 12/1	Called Fast & Prayer Day	Hybrid Prayer Meeting	Pastor White

Week 1 12/2	Went to Library	Brooklyn Library-Eastern Parkway – Work on Demonstration Project Proposal	Kestia St. Juste – Afterwards discussed work with Pastor
Week 1 12/4	Went to Library	Brooklyn Library-Eastern Parkway – Worked on Demonstration Project Proposal.	Kestia St. Juste
Week 1 12/5	Met w/ Pastor & Site Time for Prayer	Theophile Church	Cassandra Allen, J. Denoi, L. Francois. S, Hyppolite, TL Moore, P. Roseus, J. St. Juste,& D. White
Week 1 12/6	Resubmit Submit Demonstration Project For Approval	Google Document Format	Kestia St. Juste

APPENDIX 8: BUDGET

BUDGET ITEMS	COST
Audiovisual Equipment Rental	$300
Catering (refreshments, lunch)	$500
Supplies (stationery, signage, etc.)	$100
Transportation/Travel Expenses for Speakers	$200
Venue Rental	$0
Personnel	
Site Team Expenses	$100

Honorarium/Compensation for Guest Speaker(s)	$300
Materials and Resources	
Printing of Training Materials/Handouts	$150
Purchase of Books/Reference Materials	$50
Marketing and Promotion	
Design and Printing of Flyers/Posters	$50
Digital Marketing (Social Media Ads, Email Campaigns)	$100
Miscellaneous	
Contingency Fund	$100
TOTAL	**$1,900**

APPENDIX 9:

Ministerial Competencies Scores & Overview

Ministry Competency Area	Continue	Develop	Attention	Start	Skip	No Basis	Total
Evangelist	5	1	1	1			8
Faith Community Organizer	7	1					8
Theologian	6	2					8
Preacher	7						7

Worship Leader	7						7
Leader	7						7
Religious Educator	4	4					8
Counselor	6	2					8
Pastor/Shepherd	4	1	1	1			7
Spiritual Leader	6	2					8
Ecumenist	8						8
TOTAL	67	13	2	2	0		84

BIBLIOGRAPHY

Abbington, James, comp. and ed. *Readings in African American Church Music and Worship*. GIA, 2001.

Abernethy, Alexis D. *Worship That Changes Lives: Multidisciplinary and Congregational Perspectives on Spiritual Transformation*. Baker Academic, 2008.

Allen, Ronald, and Gordon Borror. *Worship: Rediscovering the Missing Jewel*. Multnomah, 1982.

Apau, Emmanuel D. *Building a Strong and Successful Music Ministry: A Seminar Handbook for Music Ministry and Ministers*. World Light Revival Ministries, 2015

Baker, Karen. "Best Practices for Worship." U.S. Catholic, Mar. 2014, Vol. 79 Issue 3, pp. 23-25.

Banks, Adelle M. "Ministers and Musicians: Allies or Adversaries." Christian Century. 14 Nov. 012, Vol. 129 Issue 23, pp. 18-18.

Basden, Paul, ed. *Exploring the Worship Spectrum: Six Views*. Zondervan, 2004.

Basden, Tom. *The Worship Maze: Finding a Style to Fit Your Church*. InterVarsity, 1999.

Beasly, Marcus. "Music Ministry Feeds Body and Soul." New York Amsterdam News. 28 Aug.2008, Vol. 99 Issue 36, pp. 37-37.

Benedict, Daniel C., and Craig Kennet Miller. *Contemporary Worship for the 21st Century: Worship or Evangelism*. Discipleship Resources, 1994.

Benjamin, Rebecca. "Musicians On the Side: From Music to Markings." American Organist Magazine. Oct. 2017, Vol. 51 Issue 10, pp. 48-48.

Bennett, Arthur, ed. *The Valley of Vision: A Collection of Puritan Prayers and Devotions*. Banner of Truth Trust, 1983.

Best, Harold M. The Art of New Music. Contemporary Christian Magazine, Mar1984, p10-11.

———.*Music Through the Eyes of Faith*. HarperOne, 1993.

———.*Unceasing Worship: Biblical Perspectives on Worship and the Arts*. IVP Books, 2003.

Blamires, Harry. *The Christian Mind*. Servant Books, 1978.

Boulton, Matthew Myer. *God Against Religion: Rethinking Christian Theology Through Worship*. Eerdmans, 2008.

Bowler, Kate. "Bigger, Better, Louder: The Prosperity Gospel's Impact on Contemporary Christian Worship." Religion & American Culture. Summer 2014, Vol. 24 Issue 2, pp. 186-230.

Boyer, Horace Clarence. *How Sweet the Golden Age of Gospel*. Elliott & Clark Publishing, 1995.

Bradshaw, Paul. *Early Christian Worship: Introduction to Ideas and Practice*. Liturgical Press, 1996.

Bridges, Jerry. *The Discipline of Grace*. NavPress, 1994.

Bryant, Angela Lynette. *Keeping Christ Center Stage: Keeping Your Music Ministry in Check*. Angela L. Bryant & Sounds 4 the Soul Ministries, 2013.

Burge, Gary M. *Liturgical Worship: Using Ritual to Inspire True Worship*. Group, 2000.

Byars, Ronald P. *What Language Shall I Borrow? The Bible and Christian Worship*. Eerdmans, 2008.

Carson, D. A. *Showing the Spirit: A Theological Exposition of 1 Corinthians 12-14*. Baker, 1996.

———.*Worship by the Book*. Zondervan, 2002.

Chan, Simon. *Liturgical Theology: The Church as Worshipping Community*. IVP Academic, 2006.

Chenoweth, Vida. *Melodic Perception and Analysis*. Ukurumpa, E.H.D., Papua New Guinea: Summer Institute of Linguistics, 1972.

Cherry, Constance M. *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services*. Baker Academic, 2010.

Christ-Centered Worship: Lettin the Gospel Shape Our Practice. Baker Academic, 2009.

"Church Music: The Future. Creative Leadership for the Year 2000 and Beyond." October 15-17, 1989. Sacred Music. Fall 1990, Vol. 117 Issue 3, pp. 24-25.

Cook, Christopher. "Hardly Working?" American Organist Magazine. Dec. 2015, Vol. 49 Issue 12, p. p66-67.

———. "The Impractical Organist." American Organist Magazine. Sep. 2017, Vol. 51 Issue 9, pp. 46-47.

Copland, Aaron. *What to Listen for in Music*. McGraw-Hill, 1957.

Cosper, Mike. *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel*. Crossway, 2013.

Costen, Melva Wilson. *African American Christian Worship*. Abbingdon, 1993.

Crookshank, Esther R. *Wonderful Words of Life: Hymns in American Protestant History and Theology*. Eerdmans, 2004.

DeMol, Karen. “On Musical Excellence." Pro Rege. Vol. 20 Issue 4, June 1992, pp. 1-10.

Dever, Mark. *What is a Healthy Church?* Crossway Books, 2007.

Due, Noel. *Created for Worship*. Christian Focus, 2005.

Eaton, John. *The Psalms Come Alive: Capturing the Voice & Art of Israel's Songs*. InterVarsity, 1984.

Edgington, Rhonda Sider. “Organist: A dying breed.” American Organist Magazine. Aug. 2017, Vol. 51 Issue 8, pp. 38-40.

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Harcourt Brace Jovanovich Publishers, 1959.

Erickson, Craig Douglas. *Participating in Worship: History, Theory, and Practice*. Westminster John Knox, 1989.

Eskew, Harry, and Hugh T. McElrath. *Sin With Understanding: An Introduction to Christian Hymnology*, 2nd ed. Church Street, 1995.

Farlee, Robert Buckley, and Eric Vollen, eds. *Leading the Church's Song*. Augsburg Fortress, 1998.

Foley, Edward. *Foundations of Christian Music: The Music of Pre-Constantinian Christianity*. Liturgical Press, 1996.

Frame, John M. *Contemporary Worship Music: A Biblical Defense*. P&R, 1997.

Frith, Simon, ed. *Facing the Music*. Pantheon Books, 1988.

Gaither, William J. *"He Touched Me," The Hymnal for Worship and Celebration*. Word Music, 1986, 504.

Gilbert, Marlea, et al. *The Work of the People: What We Do in Worship and Why*. Alban Institute, 2007.

Grace, Stephen B. et al. “Pathways to becoming a Church Musician.” Sociological Spectrum. May/June 2013, Vol. 33 Issue 3 pp. 276-293.

Hall, Jonathan B. “One-Minute Devotions for the Church Musician.” American Organist Magazine. Sept. 2013, vol 47 issue 9 pp. 89.

Harmon, Nolan B. *Ministerial Ethics and Etiquette: A Classic That Has Guided Three Generations of Ministers*. Abingdon Press, 1978.

Harris, Michael W. Thomas. *Dorsey and the Rise of Gospel Blues*. Oxford University Press, 1991.

Hawn, C. Michael. *One Bread, One Body: Exploring Cultural Diversity in Worship*. Alban Institute, 2003.

Hefling, Charles. "In Tuneful Accord: The Church Musicians." Anglican Theological Review. Fall 2010, Vol. 92 Issue 4, pp. 837-838.

Heilbut, Anthony. *The Gospel Sound*. Limelight Editions, 1985.

Hess, Sheila L. "A Page for the Part-Time Church Musician." American Organist Magazine. May 2010, Vol. 44 Issue 5, pp. 64.

Hettrick, Jane Schatkin. "A High and Holy Calling: Essays of Encouragement for the Church and Musicians." American Organist Magazine. Jan. 2019, Vol. 53 Issue 1, pp. 68.

Hicks, Roger Wayne. "A Hiring a Musician?" Clergy Journal. Nov/Dec. 2002, Vol. 79 Issue 2, pp. 20.

Higbe, Charlene. "Do's and Don'ts for Church Musicians: Work Relationships 101." American Organist Magazine. Jan. 2019, Vol. 53 Issue 1, pp. 54-55.

Hohman, Frederick. "A Page for the Part-Time Church Musician." American Organist Magazine. Sep. 2010, Vol. 44 Issue 9, pp. 47.

Hood, Mantle. *The Ethnomusicologist*. McGraw-Hill, 1971.

Hurtado Larry W. *At the Origins of Christian Worship: The Context and Character of Earliest Christian Devotion*. Eerdmans, 2000.

Hustad, Donald. *Jubilate! Church Music in the Evangelical Tradition*. Hope Publishing Company, 1981.

Jackson, Irene V., ed. *More Than Dancing*. Greenwood Press, 1985.

Johansson, Calvin M. *Discipling Music Ministry: Twenty-First Century Directions*. Hendrickson, 1992.

Johnson, Edie. "Befriending the Butterflies: Techniques for Reducing (and Even Embracing) Performance Anxiety for Church Musicians." American Organist Magazine. Dec. 2019, Vol. 53 Issue 12, pp. 94-95.

Karl, Barth. *The Epistle to the Romans*. Oxford University Press, 1968.

Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Crossway, 2008.

Kivy, Peter. *Sound and Semblance: Reflections on Musical Representation*. Princeton University Press, 1984.

Klaus, D. Issler, Ph.D. Inner Core Belief Formation, Spiritual Practices, and the Willing-Doing Gap. First Published November 1, 2009 Research Article https://doi.org/10.1177/193979090900200203 Volume: 2 issue: 2, page(s): 179-198. Article first published online: November 1, 2009; Issue published: November 1, 2009

Krider, Dale. "A Page for the Part-Time Church Musician." American Organist Magazine. Jun. 2010, Vol. 44 Issue 6, pp. 76.

Krocker, Charlotte, ed. *Music in Christian Worship: At the Service of the Liturgy*. Liturgical Press, 2005.

Leaver, Robin A. and Joyce Ann Zimmerman, eds. *Liturgy and Music: Lifetime Learning*. Liturgical Press, 1998.

Liesch, Barry Wayne. *The New Worship: Straight Talk on Music and the Church*. Baker, 1996.

Lorenz, Ellen. *Glory Hallelujah!: The Story of the Campmeeting Spiritual*. Abingdon, 1980.

Lovelace, Austin C. *The Anatomy of Hymnody*. GIA, 1965.

Manz, Paul. "Praising God in words and in music." American Organist Magazine. May 2019, vol 53 Issue 5, pp. 47-49.

Mapson, Wendell J. *The Ministry of Music in the Black Church*. Judson Press, 1984.

Martin, Joseph. "A Composer and Publisher Speaks of Music Ministry." Choral Journal. Jun. 2012, Vol. 52 Issue 11, pp. 57-59.

Martin, Michael. "The Effect of the Tax Cuts and Jobs Act of 2017 on Church Musicians." American Organist Magazine. Sep. 2018, Vol. 52 Issue 9, pp. 77-77.

Mitman, F. Russell. *Worship in the Shape of Scripture*. Pilgrim, 2001.

Moore, Dwayne. *Pure Praise for Youth: A Heart-Focused Study on Worship*. Group, 2011.

Morgan, Michael. "Singing Our Lives Through the Psalms." American Organist Magazine. May 2016, Vol. 50 Issue 5, pp. 46-46.

Mulholland, Robert. *Shaped by the Word: The Power of Scripture in Spiritual Formation*. Upper Room, 1985.

Murthy, Leah. “Reaching Across the Aisle.” American Organist Magazine. Jun. 2020, Vol. 54 Issue 6, pp. 72-73.

“Music Curricula in the Future.” Arts Policy Review. Nov-Dec. 1992, pp. 2-7.

Music, David W. “Church Music: Anything Goes or Certain Restrictions Apply?" American Organist Magazine. Oct. 2007, Vol. 41 Issue 10, pp. 88-91.

“My Conversation With God.” Christianity Today. Mar. 2007, Vol. 51 Issue3, pp. 44-47.

Myers, Kenneth A. *All God's Children and Blue Suede Shoes*. Crossway Books, 1989.

Nettl, Bruno. *The Study of Ethnomusicology*. University of Illinois Press, 1983.

Norton, Gregory. “A New Song?” American Organist Magazine. Sep. 2007, Vol. 41 Issue 9, pp. 12.

Norton, Gregory. “Music Christians.” American Organist Magazine. Mar. 2006, Vol. 40 Issue 3, pp. 30.

Navarro, Kevin J. *The Complete Worship Leader*. Baker, 2001.

Osbeck, Kenneth W. *The Ministry of Music: A Complete Handbook for the Music Leader in the Local Church*. Kregel Publications, 2010.

Owen, John. *Overcoming Sin and Temptation*. Crossway Books, 2006.

Owen, Barbara. “Rivals or a Team.” American Organist Magazine. Jun. 2014, Vol. 48 pp. 66-68.

Packer, J. I. *Concise Theology*. Tyndale House, 1993.

Park, Andy. *To Know You More: Cultivating the Heart of the Worship Leader*. InterVarsity Press, 2002.

Parrish, V. Steven. *A Story of the Psalms: Conversation, Canon, and Congregation*. Liturgical Press, 2003.

Pass, David B. *Music and the Church*. Broadman, 1989.

Petersen, William J., and Ardythe E. Petersen. *The Complete Book of Hymns*. Tyndale House, 2006.

Peterson, David. *Engaging With God: A Biblical Theology of Worship*. InterVarsity, 2002.

Peterson, Eugene H. *A Long Obedience in the Same Direction: Discipleship in an Instant Society.* InterVarsity, 1980.

Peterson, John W. *"Heaven Came Down and Glory Filled My Soul," The Hymnal for Worship and Celebration*. Word Music, 1986, 495.

Petrie, Laura. “Musicians at Worship: How Do We Do It?” American Organist Magazine. Jan. 2020, Vol. 54 Issue 1, pp. 64.

Pettit, Paul. *Foundations of Spiritual Formation: A Community Approach to Becoming Like Christ.* Kregel Academics, 2008.

Pierson, Mark. *The Art of Curating Worship*. Sparkhouse Press, 2010.

Reid, David W. “Fostering Theological Reflection in Your Church.” Clergy Journal. Sep. 2006, Vol. 83 Issue 1, pp. 16-17.

Reinstra, Debra, and Ron Rienstra. *Worship Words: Discipling Language for Faithful Ministry*. Baker Academic, 2009.

Rhody, David. “Q & A with the committee on Career Development and Support.” American Organist Magazine, May 2015 Vol 49 Issue 5 pp. 85.

Rindelaub, James. “Task Force on Denominational Music Organizations.” American Organist Magazine. May 2018, Vol. 52 Issue 5, pp. 66-67.

Robb, Leslie Wolf. “Technology for the Church Musician.” American Organist Magazine. July 2013, Vol. 47 Issue 7, pp. 60-61.

Roberts, Vaughan. *True Worship*. authentic Lifestyle, 2002.

Roff, Lawrence C. *Let Us Sing*. Great Commission Publications, 1991.

Routley, Erik. *Church Music and the Christian Faith*. Agape, 1978.

———. *Christian Hymns Observed: When in Our Music God is Glorified*. Prestige, 1982.

Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. BakerBooks, 2006.

Schroeder-McDaniel, Carol. “The Most Important Three R's: Retreat, Reflect, and Renew.” American Organist Magazine. Oct. 2015, Vol. 49 Issue 10, pp. 68-69.

Scholfield, Jack P. *"Saved, Saved!," The Hymnal for Worship and Celebration*. Word Music, 1986, 530.

Scott, Katie. Against the Odds, American Organist Magazine. Jun2015, Vol. 49 Issue 6, p36-37.

Smith, James K. A. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*. Baker Academic, 2009.

St. Juste, J. Malherbe. *A Life Fulfilled With the Fruit of the Spirit*. WestBow Press, 2014.

The African American Heritage Hymnal. Gia, 2001.

The Bible. The New King James Version, Thomas Nelson Bibles, 1982.

The Bible. New International Version, The Committee on Bible Translation, 2010.

The Bible. The New Living Translation, Tyndale House Publishers, 2007.

The Creative Arts Ministry Field Guide: A Practical Approach to Leveraging Ministry Resources. Capo Ministry Solutions, 2020.

The Worship Sourcebook. Calvin Institute of Christian Worship, 2004.

Thiessen, Donald. *Psalms, Hymns, and Spiritual Songs: What the Bible Says About Music.* Cornerstone Press, 1994.

Tozer, A. W. *The Knowledge of the Holy*. Harper San Francisco, 1978.

———. *The Pursuit of God*. Christian Publications, 1982.

Trapp, Lynn. "Practice Mentoring." American Organist Magazine. March 2020, Vol 54 Issue 3, pp. 73.

Tunzi, Porsia. "Ministry of Music Leaders and Volunteers Vital to Parishes' Liturgical Life." National Catholic Reporter. 07 June 2013, Vol. 49 Issue 17, pp. 4a-5a.

Underhill, Evelyn. *Worship*. Crossroad, 1989.

Van Dyk, Leanne, ed. *A More Profound Alleluia: Theology and Worship in Harmony.* Eerdmans, 2005.

Van Plst, E. H. *The Bible and Liturgy*. 3rd ed., William B. Eerdmans, 1991.

Verkuilen, Jeffrey. "Payroll statuses and the church musician." American Organist Magazine. Nov. 2019, vol.53 issue 11, pp. 74-76.

Vogels, David. "Looking to the future." American Organist Magazine. July 2002 vol. 54 issue 7, pp.14.

———. "The Organist as Performer." American Organist Magazine. Jan. 2020, Vol. 54 Issue 1, pp. 12-12.

Warden, Michael D., ed. *Experiencing God in Worship: Perspectives on the Future of Worship in the Church from Today's Most Prominent Leaders*. Group, 2000.

Ware, Bruce. *Father, Son, and Holy Spirit: Relationships, Roles, and Relevance*. Crossway Books, 2005.

Watson, J. R., ed. *An Annotated Anthology of Hymns*. Oxford University Press, 2002.
———. *The English Hymn: A Critical and Historical Study*. Clarendon, 1997.

Webber, Robert E. *Planning Blended Worship: The Creative Mixture of Old and New*. Abingdon, 1998.

Westermeyer, Paul. *Te Deum: The Church and Music*. Fortress, 1998.

———. *The Church Musician*. Harper & Row, 1988.

———. *A High and Holy Calling*. MorningStar Music Publishers, 2018.

———. *Church Musicians*. MorningStar Music Publishers, 2015.

———. *Open Questions in Worship: What is contemporary Worship?* Augsburg Fortress, 1995.

———. *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story, and Gift*. GIA, 2001.

White, James F. *Documents of Christian Worship: Descriptive and Interpretive Sources*. Westminster/John Knox Press, 1992.

Williams, Ezekiel. "A Gospel Project." *Voices of Fire*, season 1, episode 1, 20 Nov. 2020. *Netflix*, www.netflix.com/title/81005127.

Wilson-Dickson, Andrew. *The Story of Christian Music: From Gregorian Chant to Black Gospel*. Fortress, 1992.

Wilson Jared C. *A Gentle Manifesto Against the Status Quo: The Prodigal Church. Crossway,* 2015.

Wilson, John F. *An Introduction to Church Music.* Moody Press, 1965.

With One Voice: Discovering Christ's Song in Our Worship. Baker, 2005.

Witkowski, Deanna. "Can Worship Leaders and Musicians Avoid the Temptation to "Perform?" Christianity Today. Nov. 2014, Vol. 58 Issue 9, pp. 30-31.

Witvliet, John D. *Worship Seeking Understanding: Windows Into Christian Practice*. Baker Academic, 2003.

———. "On Three Meanings of the Term Worship." Reformed Worship, June 2000, Vol. 56 pp. 46-47.

Wold, Wayne L. “The Many Faces of Choir Recruitment Part II.” American Organist Magazine. Aug. 2019, Vol. 53 Issue 8, pp. 53-53.

Wolterstorff, Nicholas P. *Music in Christian Worship: At the Service of the Liturgy*. Liturgical Press, 2005.

Yeager, James. “Part-Time Church Musicians.” American Organist Magazine. Mar. 2010, vol.44 issue 3, pp. 46.

———. “A Page for the Part-Time Church Musician.” American Organist Magazine. Jul. 2010, Vol. 44 Issue 7, pp. 52.

York, Terry W., and C. David Bolin. *The Voice of Our Congregation: Seeking and Celebrating God's Song for Us.* Abingdon, 2005.